1. Auber. "O Salutaris Hostia"
2. Balfe, M. W. "O think what joy in roaming"
3. Bishop, Henry. "Teach me to forget"
4. Donizetti. "Raggio D'Amore"
5. " "Cruda Funesta Smania"
6. " "Il Giuramento"
7. " "Voga, voga qual lage Stagnante" duetto
8. " "Ti sento sospiro", duetto
9. Gounod, Charles, "Oh that we two were maying"
10. Handel, G.F. "Love sounds the alarm"
11. Hobbs, "Phillis is my only joy"
12. Horn, Charles E. "The mermaid's Cave"
13. Horsley, W. "When shall we three meet again
14. Moore, Thomas. "The dream of Home"
15. Nathan, I. "Why are you wandering here, I pray?"
16. Panofka, Henri, "Our Forest Home"
17. Pavesi, Stefano, "In questa barbaro"
18. Shaw, Martin, "Bird or beast"
19. " " "Easter Carol
20. " " "The land of heart's desire"
21. " " "Over the Sea"
22. " " "Song of the Palanquin"
23. " " "Summer"
24 Smart, Henry. "Sweet Evening Hour.

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Vocal Music
RCM London

"O SALUTARIS HOSTIA",

for Four Voices,

COMPOSED BY

AUBER.

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ANDANTE. (♩= 80)

SOPRANO. *pp*
1st Verse. O sa lu ta ris Hos ti a .....,
2nd Verse. U ni tri no que Do mi no.....

ALTO. *pp*
1st Verse. O sa lu ta ris Hos ti a .....,
2nd Verse. U ni tri no que Do mi no.....

TENOR *pp*
1st Verse. O sa lu ta ris Hos ti a .....,
2nd Verse. U ni tri no que Do mi no.....

BASS. *pp*
1st Verse. O sa lu ta ris Hos ti a .....,
2nd Verse. U ni tri no que Do mi no.....

PIANO. *pp*
ad lib:

Quæ cœ li pan dis os ti um;....
Sit sem pi ter na glo ri a.....,

Quæ cœ li pan dis os ti um;.....
Sit sem pi ter na..... glo ri a.....,

Quæ cœ li pan dis..... os ti um;.....
Sit sem pi ter na..... glo ri a.....,

Quæ cœ li pan dis os ti um;.....
Sit sem pi ter na..... glo ri a.....,

O sa lu ta ris Hos ti a....., Quæ coe li
U ni tri no que Do mi no..... Sit sem pi

O sa lu ta ris Hos ti a....., Quæ coe li
U ni tri no que Do mi no..... Sit sem pi

O sa lu ta ris Hos ti a....., Quæ coe li
U ni tri no que Do mi no..... Sit sem pi

O sa lu ta ris Hos ti a....., Quæ coe li
U ni tri no que Do mi no..... Sit sem pi

pan dis os ti um; Bel la pre munt hos
ter na glo ri a;.... Qui vi tam si ne

pan dis os ti um; Bel la pre munt hos
ter na glo ri a;.... Qui vi tam si ne

pan dis os ti um; Bel la pre munt hos
ter na glo ri a;.... Qui vi tam si ne

pan dis os ti um; Bel la pre munt hos
ter na glo ri a;.... Qui vi tam si ne

Cres: pp

ti li a....., Da ro bur, fer aux
ter mi no..... No bis do net in.....

Cres: pp

ti li a....., Da ro bur, fer aux
ter mi no..... No bis do net in.....

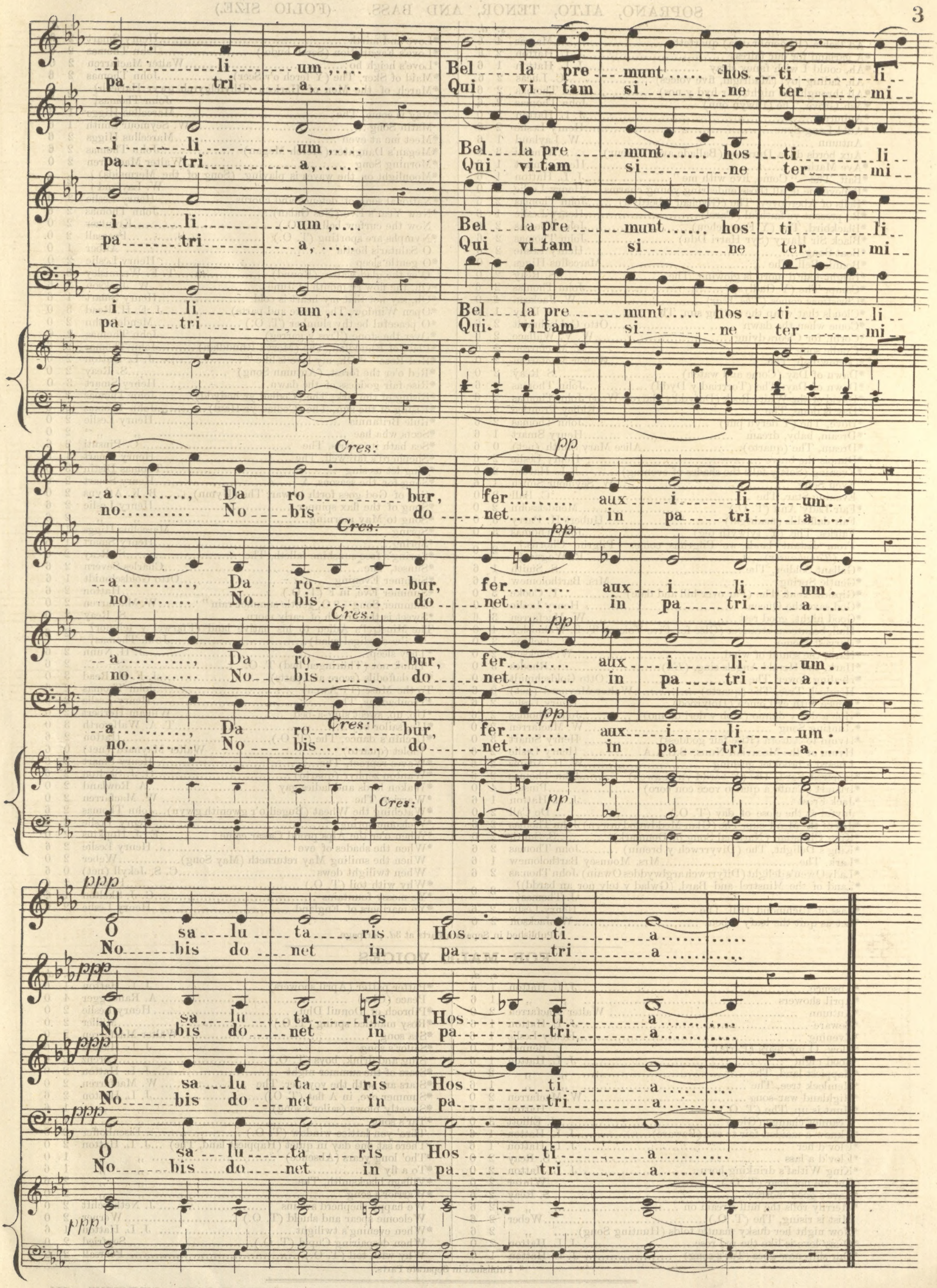
Cres: pp

ti li a....., Da ro bur, fer aux
ter mi no..... No bis do net in.....

Cres: pp

ti li a....., Da ro bur, fer aux
ter mi no..... No bis do net in.....

Cres: pp


i li um, Bel la pre munt hos ti li
pa tri a, Qui vi tam si ne ter mi
i li um, Bel la pre munt hos ti li
pa tri a, Qui vi tam si ne ter mi
i li um, Bel la pre munt hos ti li
pa tri a, Qui vi tam si ne ter mi
i li um, Bel la pre munt hos ti li
pa tri a, Qui vi tam si ne ter mi
Cres: pp
a, Da ro bur, fer aux i li um.
no No bis do net in pa tri a
Cres: pp
a, Da ro bur, fer aux i li um.
no No bis do net in pa tri a
Cres: pp
a, Da ro bur, fer aux i li um.
no No bis do net in pa tri a
Cres: pp
a, Da ro bur, fer aux i li um.
no No bis do net in pa tri a
Cres: pp
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O sa lu ta ris Hos ti a
No bis do net in pa tri a
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O sa lu ta ris Hos ti a
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O sa lu ta ris Hos ti a
No bis do net in pa tri a
ppp
O sa lu ta ris Hos ti a
No bis do net in pa tri a
ppp

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PART SONGS, GLEES, &c.,

FOR FOUR VOICES,

SOPRANO, ALTO, TENOR, AND BASS. (FOLIO SIZE.)

		s.	d.
Ad Ischia (Rimembranza) quartetto	Marras	4	0
*A garland for our fairest	J. L. Hatton	2	6
*Ah, could I with fancy stray	J. L. Hatton	1	6
Ah, fading joy, (Madrigal, five voices)	C. Lucas	2	6
*All through the night (Ar hyd y nos)	John Thomas	2	6
*Ash Grove, The (Llwyn onn)	John Thomas	2	6
*Auburn	J. L. Hatton	2	0
*Auld Lang Syne	Henry Leslie	2	0
Autumn	W. Layland	1	6
Aux bords de la Durance (Ballade avec Chœur).	Pinsuti	3	0
*Ave Maria	Henry Smart	1	6
*Bait, The—"Come, live with me"	J. L. Hatton	1	6
*Believe me if all those endearing young charms	Henry Leslie	2	0
*Bells of Aberdovey, The (Glychau Aberdyfi)	John Thomas	2	6
*Be present ye faithful (Carol)	Henry Leslie	1	6
*Blackbird, The (Y Fwyalchen)	John Thomas	2	6
*Black Sir Harry (Syr Harri Ddu)	John Thomas	2	6
*Boat Song	Henry Leslie	2	6
*Bonnie Bell, The	Marcellus Higgs	2	0
*Bright-hair'd morn is glowing, The	S. Reay	2	0
*Camp, The (Y Gadlys)	John Thomas	2	6
*Christmas comes (*The Year*)	W. Jackson	4	0
*Clouds that wrap the setting sun, The	S. Reay	1	6
*Come when the dawn	Otto Goldschmidt	2	6
*Corin, for Cleora dying	W. V. Wallace	2	6
*Cradle song	W. Macfarren	2	0
*Curfew bell, The	Walter Macfarren	2	0
*Dawn of Day (Come and watch)	S Reay	2	0
*Dawn of Day, The (Torrriad y Dydd)	John Thomas	2	6
*David of the White Rock (Dafydd y Garreg Wen)	John Thomas	2	6
*Day is done, The	Ridley Prentice	2	0
*Dove, The (Y'deryn pur)	John Thomas	2	6
*Dream, baby, dream	Henry Smart	1	6
*Dream, The (quarto)	Alice Mary Smith (net)	0	6
*Dunois the brave	Henry Leslie	2	6
*Evening (Softly falls the shades of evening)	J. L. Hatton	2	0
Even Song	W. Seymour Smith	1	6
Evening Star, The	C. Ball	2	0
*Fair Lady Ann (T. O.)	Mendelssohn	2	0
Fair daffodils (madrigal)	Hubert H. Parry	3	0
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From distant lands we Pilgrims come. Pilgrim Chorus. (*Tannhauser*)	R. Wagner	2	0
*Gallant Soldier, The	S. Smith	1	6
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*God save the Queen	Henry Leslie	2	0
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Hail, beauteous stranger (Glee for Five Voices)	T. F. Walmisley	4	0
*Harvest Home	W. Jackson	3	0
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*Hark, the Herald Angels sing, (*Eli*)	Rhodes	3	0
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Hemlock Tree, The (quarto)	Walter Maynard (net)	0	6
*Hence with evil omen (Holyrood)	Henry Leslie	2	6
*Hob a derry danno (Hob y deri danno)	John Thomas	2	6
*Hunting Song	W. Macfarren	2	0
*Hymn to Aurora (Rise fair goddess)	Henry Smart	3	0
Hymn of the Moravian Nuns, S.S.A.A.	Henry Leslie	2	6
I heard a brooklet gushing	W. H. Adams	2	6
*Inspired Bard, The (Y bardd yn ei awen)	John Thomas	2	6
*Irlanda (Canto a quatro voce con coro)	Pinsuti	4	0
*Jack Frost	J. L. Hatton	1	6
Joyful at the close of day (T. O.)	De Call	2	0
*Joy of the Mead-cup, The (Glan Meddwdod mwyn)	John Thomas	2	6
*King Christian (National Song of Denmark)	S. Smith	2	0
*King's Delight, The (Divyrrwch y brenin)	John Thomas	2	6
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*Lass of Richmond Hill, The	Henry Leslie	2	6
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*Love's Fascination (Serch hudol)	John Thomas	2	6
*Love's heigh ho	Walter Macfarren	2	0
*Maid of Sker, The (Y ferch o'r Scer)	John Thomas	2	6
*March of the Men of Harlech (Rhyfelgyrch gwyr Harlech)	John Thomas	2	6
*May is come, The	Marcellus Higgs	1	6
Matin Song	W. Seymour Smith	1	6
*Meet me at even	Marcellus Higgs	2	6
*Megan's Daughter (Merch Megan)	John Thomas	2	6
*Morning Song	Walter Macfarren	2	0
*Moonlight on the waves is playing, (Song of the Mermaids)	W. Layland	2	0
*National song of defence and chorus	Henry Leslie	3	0
*New Year's Eve (Nos Galan)	John Thomas	2	6
Now the curfew bell (T. O.)	Kreutzer	2	0
*Nymphs are sporting (T. O.)	Pearsall	2	0
O Salutaris hostia	Auber	1	0
*O gentle sleep	Henry Leslie	2	0
O'er the glad waters (Round)	T. F. Walmisley	3	0
*Oh, the flow'ry month of June	W. Jackson	2	6
*Oh, say not that my heart is cold	Henry Smart	1	6
*Open Window, The (score and parts)	J. F. H. Read	3	0
*O peaceful be thy slumber (T. O.)	Mendelssohn	2	0
*Over the stone (Tros y garreg)	John Thomas	2	6
*Plain of Rhuddlan, The (Morva Rhuddlan)	John Thomas	2	6
*Red Rose—"Oh, my love is like"	J. L. Hatton	2	0
*Red o'er the forest, (Autumn Song)	S. Reay	2	0
*Rise fair goddess of the dawn	Henry Smart	3	0
*Rising of the lark, The (Codiad yr hedydd)	John Thomas	2	6
*Rising of the sun, The (Codiad yr Haul)	John Thomas	2	6
*Rule Britannia	Henry Leslie	2	0
*Scots wha hae	" "	2	0
*Sea hath its pearls, The	C. Pinsuti	2	6
*Shepherd's farewell, The	Henry Smart	1	6
*Sing let us sing	Thomas Distin	3	0
*Song for the seasons, A	Henry Smart	2	6
Son of God goes forth to war, The (Hymn)	B. K. Atkyns	2	0
*Song of the flax spinner	Henry Leslie	2	6
*Song to May morning	" "	2	6
*Spring	Marcellus Higgs	1	6
*Spring	Henry Smart	1	6
*Spring's free sunshine falleth, The	S. Reay	2	0
*Sunset, The	Charles Severn	2	6
*Summer Evening	Otto Goldschmidt	1	6
*Summer Eve, in F (T. O.)	Hatton	2	6
*Summer Song—"O, gentle summer rain"	W. Macfarren	2	0
*Sweet is the breath of early morn	S. Reay	2	0
The Minstrel's Adieu to his native land (Ffarwel y telynor i'w enedigol wlad)	John Thomas	2	6
*They sleep	J. H. Nunn	2	6
Think not (Thüringen lied) T. O.		2	6
*To daffodils (score and parts)	J. F. H. Read	3	0
To the Muse (I'r Awen)	John Thomas	2	6
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*Up, up, sweet slug-a-bed	William Herbert	2	0
*Up, sailor boy	T. A. Wallworth	3	0
*Urchin's dance, The (T. O.)	Hatton	2	6
Violet (quarto)	Walter Maynard (net)	0	6
*Waves reproof, The	Henry Smart	2	6
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*Waken lords and ladies gay	A. Rowland	2	0
*Warrior, The	W. Macfarren	2	0
*Watching the Wheat (Bugeilio'r gwenith gwyn)	John Thomas	2	6
*Welcome spring	Henry Leslie	2	0
*When o'er the Alps proud Cæsar came	E. J. Hopkins	2	0
*When the shades of eve	Henry Leslie	2	6
When the smiling May returneth (May Song)	Weber	2	0
When twilight dews	C. S. Jekyll (net)	0	6
*Why with toil (T. O.)	Pearsall	2	6
*Ye mossy fountains	G. J. Skelton	1	6
*Ye mariners of England	Henry Leslie	2	6

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FOR MALE VOICES.

		s.	d.
*Absence	J. L. Hatton	1	6
*April showers	" "	1	6
*Autumn	Walter Macfarren	2	0
*Beware	J. L. Hatton	1	6
*Evening	Henry Leslie	1	6
*Flow, O my tears (Parts)	Bennet	1	0
*Good night	J. L. Hatton	1	6
*Happiest land, The	" "	2	0
*Hemlock tree, The	" "	1	6
*Highland war-song	W. Macfarren	2	0
*Hunt is up, The (T. O.)	Hatton	2	6
I cannot change (Glee)	J. Elliott	3	0
*I know a maiden fair to see (Beware)	J. L. Hatton	1	6
*I lov'd her	J. L. Hatton	1	6
*I lov'd a lass	S. Reay	2	0
*King Witlaf's drinking horn	J. L. Hatton	2	0
Let me not hear (T. O.)	Winter	2	0
*Love's good-morrow	S. Reay	2	6
*Merrily rolls the mill stream on	"	2	6
Mist is rising, The (T. O.)	Weber	2	6
*Now night her dusky mantle folds (Hunting Song)	"	2	6
*O my love is like the red rose	J. L. Hatton	2	0
*Our ship now goes (Tar's song)	J. L. Hatton	1	6
*Patter patter (April showers)	J. L. Hatton	1	6
Peace (Glee)	A. Randegger	4	0
*Pibroch of Donuil Dhu	Henry Leslie	2	0
*Rosy mantled spring (T. O.)	Müller	2	0
*Sea song	Walter Macfarren	2	0
*Sailor's song	J. L. Hatton	1	6
Sing and drink, boys (T. O.)	Lorenz	2	0
*Stars of the summer night	J. L. Hatton	2	0
*Stars are with the voyager, The	W. Macfarren	2	0
*Summer eve, in A flat (T. O.)	J. L. Hatton	2	6
*Sweetly blows (sailor's song)	" "	1	6
*Tar's song	" "	1	6
Thro' yon lattice window (T. O.)	Eisenhoffer	2	0
*There sat one day in quiet (Happiest land, The)	J. L. Hatton	2	0
*Tho' long years (Absence)	" "	1	0
*To a fly	" "	1	6
*Village blacksmith, The	" "	2	6
*Warrior's song	" "	2	0
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Welcome spear and shield (T. O.)	Werner	2	0
*When evening's twilight	J. L. Hatton	1	6
When despairing Cupid (T. O.)	Seyfried	2	0
Why with toil (T. O.)	Pearsall	2	0

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OH, THINK WHAT JOY IN ROAMING,

Song of the Prairies,

THE POETRY BY

Thomas Moore, Esq.re

The Music by

M. W. BALFE.

RCM London

Ent. Sta. Hall.

Price 2s/6

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SONG OF THE PRAIRIES.

To Washington Irving, this ballad. Suggested by his late "Tour on the Prairies" is inscribed by his sincerely attached friend, *Thomas Moore.*

ALLEGRO BRIOSO.

f

ff

pp

Oh, think what joy in roaming O'er prairies west a-

-way; Our steeds with ardour foaming, Our hearts all fresh as they. Where

f

na---ture loves to squan--der Her wealth, un--tamed and free, Her

p

cres:

wealth, un------tamed and free There

cres:

turn us loose to wan----der, And who so blest as we?

p

f

who so blest, who so blest, who so blest as we? Then who so blest,

who so blest, who so blest . . . . . as we?

ff

f

What

ff

home could wealth have found us Like these ma_jes__tic bowers? The

p

4

groves, the plains, a---round us, All na--tures and all ours!... And

when, at night re---clin--ing, Heav'ns countless lamps we see,.... High

a piacere.

o'er our leaf-beds shin--ing, Who rests so proud as we?... Fierce

cres: *f*

Man! with man thou war--rest, Not such our chace of blood,— The

wild beasts of the fo---rest, At once our foe and food. And

f

when, through tall grass creeping, The elk's white horn we see, ... The

p

cres:

elk's white horn we see ..... Or

cres:

catch the young deer sleep--ing_Then who so blest as we?

p

p *f*

who so blest, who so blest, who so blest as we? Then who so blest,

p

who so blest, who so blest ..... as we.

ff *f*

Give

ff

Pomp his halls of lus---tre, Be ours the Camp-fire's light, Round

p

which, in groups, we clus---ter When clos'd the chace at night. And

while that red light glistening Il-lumes each face of glee, To

a piacere.

tale or war song listen-ing, Then who so blest as we?..... Oh

think what joy in roam--ing O'er Prairies west a----way; Our

steeds with ar--dour foam--ing, Our hearts all fresh as they. Where

na---ture loves to squan--der, Her wealth, un--tamed and free, Her

wealth un----tamed and free ..... There turn us loose to

wan...der, And who so blest as we? who so blest, who so blest,

who so blest as we? Then who so blest, who so blest, who so blest.....

..... as we?

3

NEW EDITION

TEACH ME TO FORGET,

Sung by

Mr. H. PHILLIPS,

The Poetry by

T. Haynes Bayly Esq.

The Music by

HENRY R. BISHOP.

RCM London

Ent. Sta. Hall.

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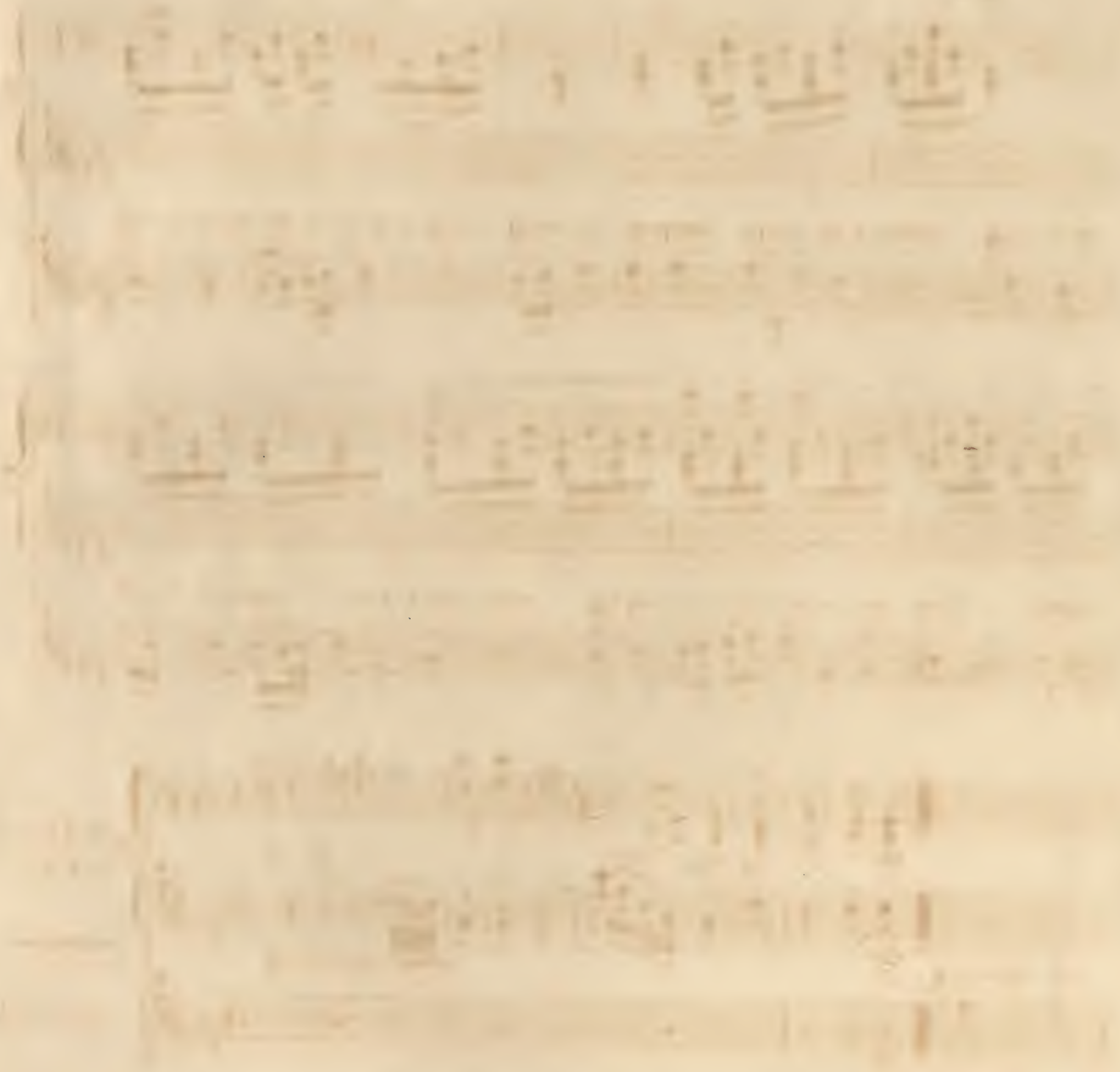

Teach, Oh teach me to forget.

German Air

VOICE.

PIANO FORTE.

MODERATELY SLOW.

Friends de--part, and me------mory takes them To her ca--verns pure and deep; And a forc'd smile on--ly wakes them From the shadows where they sleep: Who shall

f *p* *cres.* *mf* *p*

school the heart's af_ fec__tion! Who shall banish its re_gret! If you

blame my deep de_jec_tion, Teach, Oh! teach me to for_get!

mf

Bear me

p *f* *p* *dim.*

not to fes_____tive bowers, 'Twas with *them* I sat there last! Weave me

not spring's ear--ly flowers, They'll re-mind me of the past! Music

seems like mourn--ful wailing, In the Halls where we have met . . . Mirth's gay

call is un--a---vail-ing, Teach, Oh! teach me to for--get!

One who hope-----less--ly. . . re--

..members, Cannot bear a dawn...ing light; He could ra....ther watch the

em..bers Of a Love that *once* was bright; Who shall school the heart's af..

..fec..tion! Who shall banish its re..gret! . . . If you blame my deep de..

..jection, Teach, Oh! teach me to for..get!

Printed by D'Almaine & Co. 20, Soho Sq.

TEACH ME TO FORGET.

Friends depart, and memory takes them
To her caverns pure and deep;
And a forced smile only wakes them
From the shadows where they sleep:
Who shall school the heart's affection?
Who shall banish its regret?
If you blame my deep dejection—
Teach, Oh! teach me to forget!

Bear me not to festive bowers,
'Twas with *them* I sat there last!
Weave me not Spring's early flowers,
They'll remind me of the past!
Music seems like mournful wailing,
In the halls where we have met,
Mirth's gay call is unavailing—
Teach, Oh! teach me to forget!

One who hopelessly remembers—
Cannot bear a dawning light;
He would rather watch the embers
Of a love that *once* was bright:
Who shall school the heart's affection?
Who shall banish its regret?
If you blame my deep dejection—
Teach, Oh! teach me to forget!

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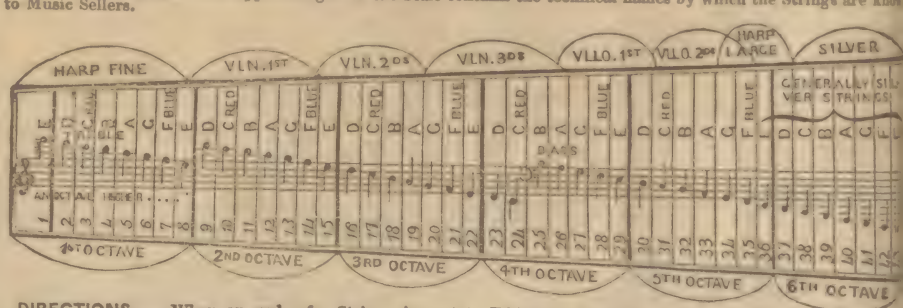

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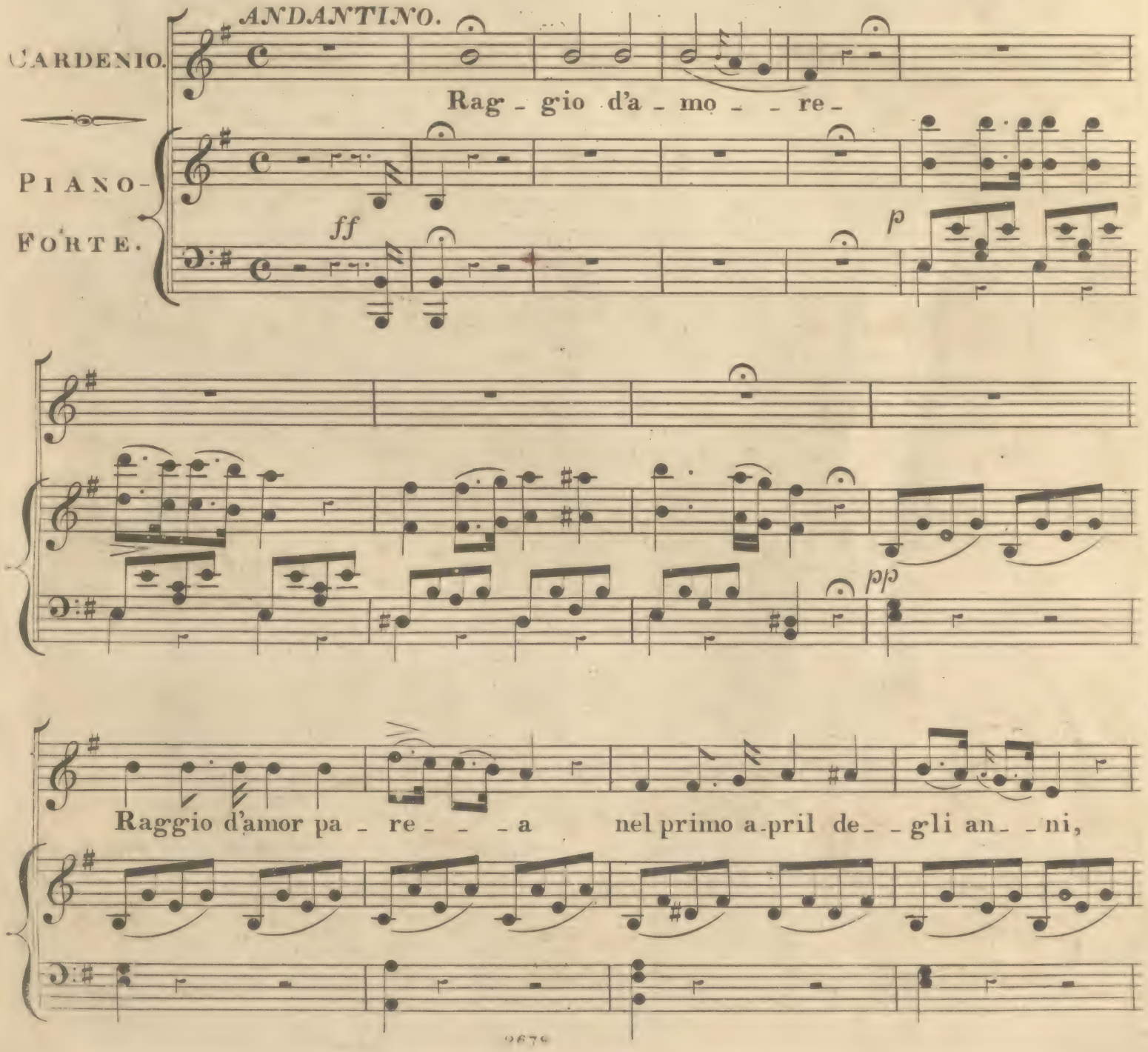

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2

ma quanto bel_la re_ _ _ a ma_estra e_ra d'in_gan_ _ ni,

sul volto a_vea le ro_ _ _se le spi_ne a_sco_se in cor, le

spine a_scose in cor, avea le spi_ne a_scose in cor.

pp

Ah!

ff sf sf ff calando. rall:

vie_ni l'an_ti_co a _ mo _ _ _ re m'ar_de le fibbre in _ gra _ _ ta,

vie_ni mi svena il co_ _ _ re ti _ ranna, tiranna ido_la _ tra _ _ ta,

vie_ni mi sve_ni in _ gra _ ta, co _ sì morre_i d'a _ mor, co _

sì morrei d'a_ _mor... co_sì morrei, co_sì morrei d'a_mor.

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Cru_da fu_nes_ta sma_nia tu m'hai svegliato in_

pet___to è troppo è troppo or_ri_bi_le ques_to fa_tal sos_

pet___to mi fà ge_lare e fremere sol_leva in fron__te

++ This Opera is Copyright.

affrett°. a tem.

crin ah! mi fa ge_la_re e fre_me_re sol_le_va in

affrett°. a tem. loco. calan

fronte solleva infronte il crin col_ma di tan_to ob_

bro_brio chi suo_ra a me na_scea

8va loco 8va

ah_pria che d'amor si per_fi_do a_me sve_lar_ti

loco

re - - - - a se ti colpisse un ful - mi - ne se ti colpisse un

rullen

8va - loco

ful - - - mi - ne fo - ra - men rio fo - ra men rio do -

p

lor ah - - - - - - - - fo - ra - men rio fo - ra - men

8va - loco.

a piacere

rio fo - - - ra men rio do - lor.

IL GIURAMENTO,

Notturno a Due Voci,

PAROLE DI PALAZZOLO,

Composto e Dedicato alla

Duchessa di Camizzaro,

DA

DONIZETTI.

from NUITS D'ETE A PAUSILIPPE. Ent. Sta. Hall.

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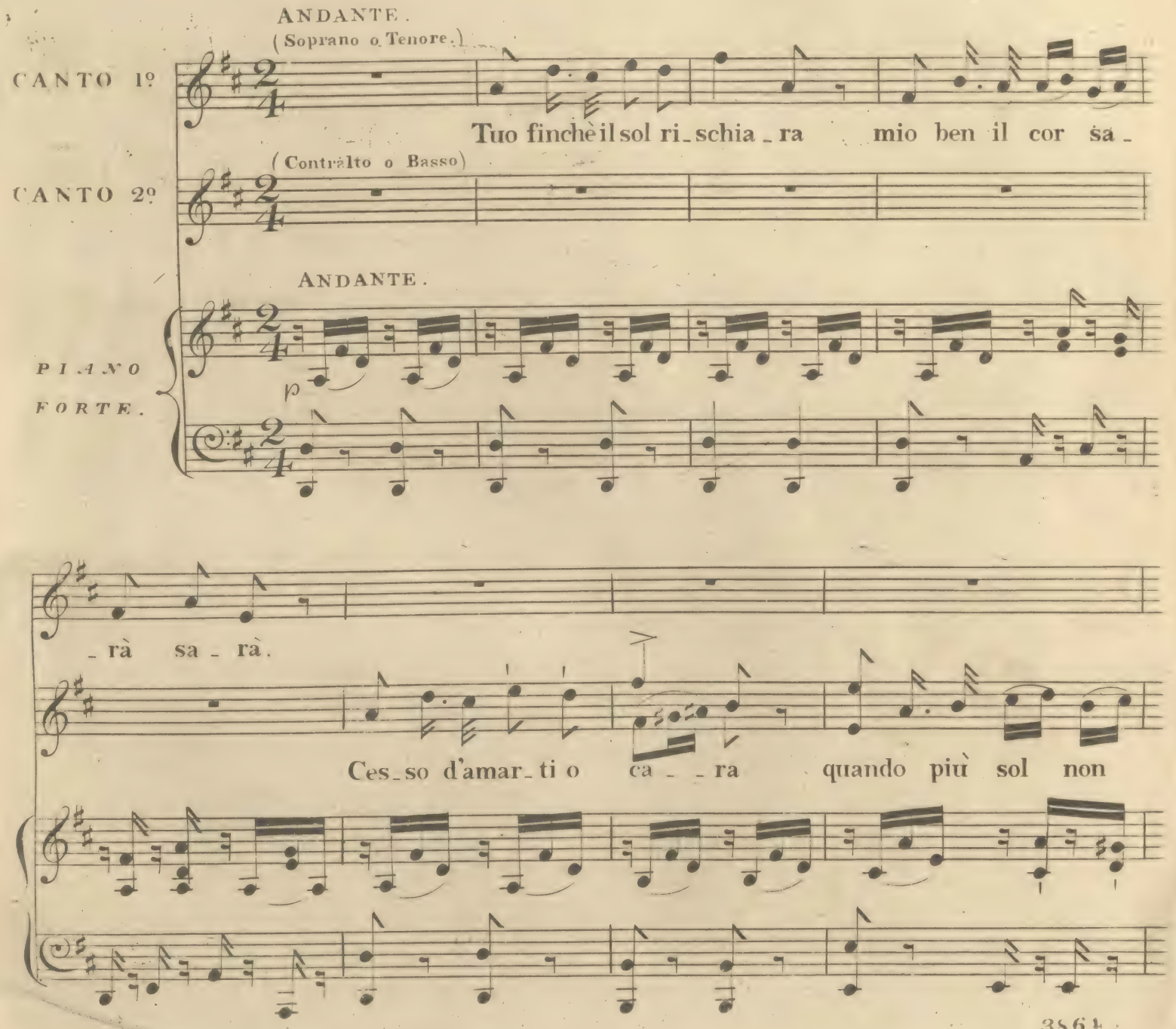

CHAS & ROBT OLLIVIER, MUSIC SELLERS, 41 & 42, NEW BOND STREET

2

f — *p*

Te_co sa_rà quest' a_ni_ma d'a_mor so_a_ve u_

f > *p*

v'ha Te_co sa_rà quest' a_ni_ma d'a_mor so_a_ve u_

f p

_ni_ta godrem di vi_ta in vi_ta pu_ra fe_li_ci_

_ni_ta godrem di vi_ta in vi_ta pu_ra fe_li_ci_

_tà. Tuo fin che il sol ri_schia_ra mio be_ne il cor sa_

_tà. Cesso d'a_mar_ti o ca_ra

f > p

rà sa - - - - rà ah Te - co sa - rà quest' a - ni - ma d'a -

f > p

quando più sol non v'ha Te - co sa - rà quest' a - ni - ma d'a -

- mor so - a - ve u - ni - - - ta godrem di vi - ta in vi - - - ta

- mor so - a - ve u - ni - - - ta godrem di vi - ta in vi - - - ta

rall:

pu - ra fe - li - - ci - - tà fe - li - ci - tà fe - li - ci - tà si

rall:

pu - ra fe - li - - ci - - tà fe - li - ci - tà si si godrem ah si

rall:

a tempo

rall

pu_ra fe_li_ci_tà fe_li_ci_tà fe_li_ci_tà si

pu_ra fe_li_ci_tà fe_li_ci_tà si si godrem ah si

a tempo

rall:

pu_ra fe_li_ci_tà fe_li_ci_tà fe_li_ci_

pu_ra fe_li_ci_tà fe_li_ci_tà ah si godrem fe_li_ci_

Calando

morendo

_tà

Calando

morendo

_tà

morendo

p

Voga, voga, qual lago stagnante,

DUETTO DI GONDOLIERI,

In the Opera of

PARISINA,

Composed by

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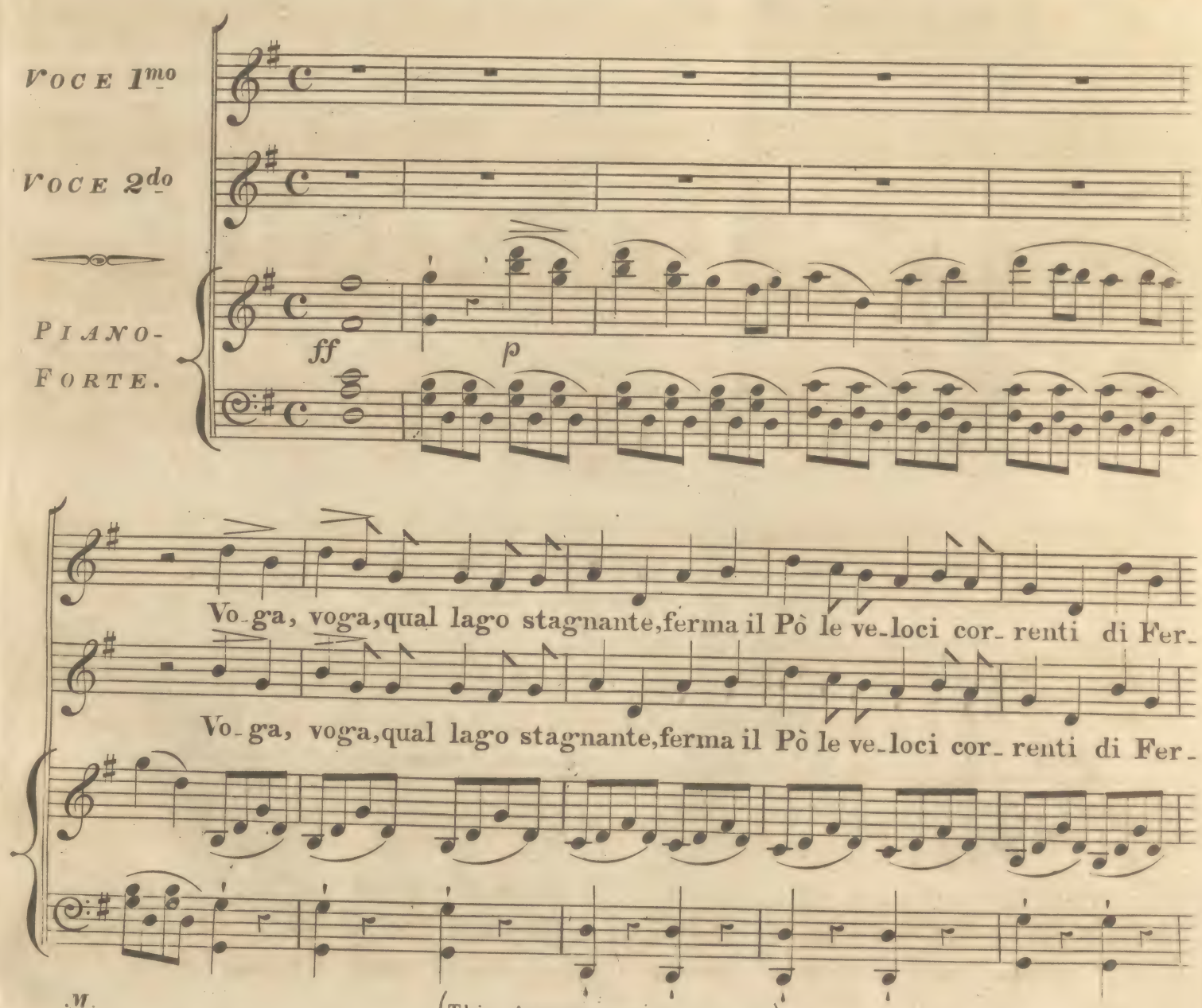

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CHARLES OLLIVIER, MUSIC SELLER, 41 & 42, NEW BOND STREE

ra - ra le sponde ri - den - ti, par ch'ei vo-glia più a lungo ba- - - - ciar. . .

ra - ra le sponde ri - den - ti, par ch'ei vo-glia più a lungo ba- - - - ciar. . .

Cres. *f*

. . . . . voga, vo- - - - - ga, vo-ga, vo-ga, vo-ga,

. . . . . voga, vo- - - - - ga, vo-ga, vo-ga, vo-ga,

ff

vo- - - - - - - - - - - - - - - - ga voga, vo- - - - ga, par ch'ei

di Fer-ra-ra le sponde ri-denti, di Fer-rara le sponde ri-denti, par ch'ei

voglia più a lungo ba_ciar, par ch'ei voglia più a lungo ba_ciar, a Fer_

voglia più a lungo ba_ciar, vo_ga, vo_ga, a Fer_

ff

ra_ra, a Fer_ra_ra.

ra_ra, a Fer_ra_ra.

espres.

Vo_ga, vo_ga qual la_go stagnan_te, ferma il Pò le ve_lo_ci cor_

Vo_ga, vo_ga, vo_

ren - ti, di Fer - ra - ra le spon - de ri - den - ti, par ch'ei voglia più a lungo ba -

ga, di Fer - ra - ra le spon - de ri - den - ti, par ch'ei voglia più a lungo ba -

ciar, vo - - - - - - - ga, par ch'ei voglia più a lungo ba - ciar, voga,

ciar, vo - - - - - - - ga, par ch'ei voglia più a lungo ba - ciar, voga,

ff

vo - ga, vo - ga, vo - ga, vo - ga, vo - - - - - ga.

vo - ga, vo - ga, vo - ga, vo - ga, vo - - - - - ga.

6

ff

M.

D2892/8

Ti sento, sospiri, ti lagni d'amore?

Duettino per camera,

COMPOSED BY

SIGNOR DONIZETTI.

R.C.M. London

Price 2/-

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VOCE 1mo

VOCE 2do

ALLEGRO.

PIANO-FORTE.

Ti sen - - to, so -

Ti sen -

f *p*

spi - - ri, Ti la - - gni da - mo - - re, ti sen - - to, so - spi - ri, ti

to, so - spi - - ri, Ti lagni da - mo - - re, ti sen - - to, so - spi -

CHARLES OLLIVIER, MUSIC [illegible] & 42 NEW BOND STREET

la - - gni d'a - mo - - re, Ma sof - - fri mio co - - - re, ma

ri ti lagni d'a - mo - - re, Ma sof - - fri mio co - - - re ma

soffri, ma soffri mio co - - re, Ma im - pa - - ra a ta - - cer, . . ma im -

sof - - fri mio co - - re, Ma im - pa - - ra a ta - - cer, . . ma im -

pa - - ra a ta - cer, ma sof - fri mio

pa - - ra a ta - cer, ma sof - - fri mio co - re, ma im - pa - ra a ta -

co - re, ma sof - - fri mio co - - re ma im - pa - - ra a ta -

cer, ma sof - - fri mio co - - re ma im - pa - - ra a ta -

Cres.

cer, mio cor, mio cor, im - - pa - - ra a ta - cer. Che

cer, a ta - cer, . . . a ta - cer, . . . a ta - cer, . . . a ta - cer. Che

p

cen - - to mar - ti - - ri Com - pen - - sa un pia - cer, che

cen - - to mar - ti - - ri Com - pen - - sa un pia - cer, che

cen - to mar - ti - - ri com - pen - sa un pia - cer, che cento mar -

cen - to mar - ti - - ri com - pen - sa un pia - cer, che cen - to mar - ti - ri

ti - - ri com - pen - sa un pia - cer, che cen - to mar - ti - - -

com - - - - pen - sa un pia - cer, che cen - to mar - ti - ri, mar - ti - -

Cres.

ri com - - pen - sa un pia - cer. Ti sen - to mio

- - - ri com - pen - sa un pia - cer. Ti la - gni

co - - re, mio co - - - - re ti la - - - - gni d'a -

d'a - - mo - - re, mio co - - - - re ti

Cres.

mo - - - - - - - - - - - - - - - - - - - re, Ma sof - fri mio

la - gni, Ma sof - fri ma

co - - - re ma soffri, ma soffri mio co - - re Ma im - pa - ra a ta - - cer, ma im -

co - - - re, ma co - - - - - - - - - re Ma im - pa - ra a ta - - cer, mio

pa- -ra a ta-cer, ma sof- - -fri mio co- - - -

co- -re a ta-cer, ma sof- - -fri mio co- - - -

re Che cen- -to mar-ti- -ri Com-pen-sa un pia-

re Che cen- -to mar-ti- -ri Com-pen-sa un pia-

f *p*

cer. . . . si cen- -to mar-ti- -ri com-pen-sa un pia-

cer. . . . si cen- -to mar-ti- -ri com-pen-sa un pia-

p

cer Sof - - - - fri mio co - - - - - -

cer Soffri mio co - - - - - re, soffri mio co - - - -

f

re che cen - - to mar - ti - - ri com - pen - sa un pia - cer,

re che cen - - to mar - ti - - ri com - pen - sa un pia - cer,

rall:

sof - - - - fri mio co - - - - re.

sof - - - - fri mio co - - - - re.

rall:

ADAGIO.

DRAWER
RCM 386810
9

ALSO, AS A VOCAL DUET, IN F.

IN C

IN D

COMPOSED EXPRESSLY FOR & SUNG BY

Mrs. Weldon.

IN F

OH! THAT WE TWO WERE MAYING,

SONG,

THE POETRY BY

THE REVd CHARLES KINGSLEY,

The Music

WITH AD. LIB. ACCOMPANIMENT

FOR

Harmonium & Viola,

BY

CHARLES GOUNOD.

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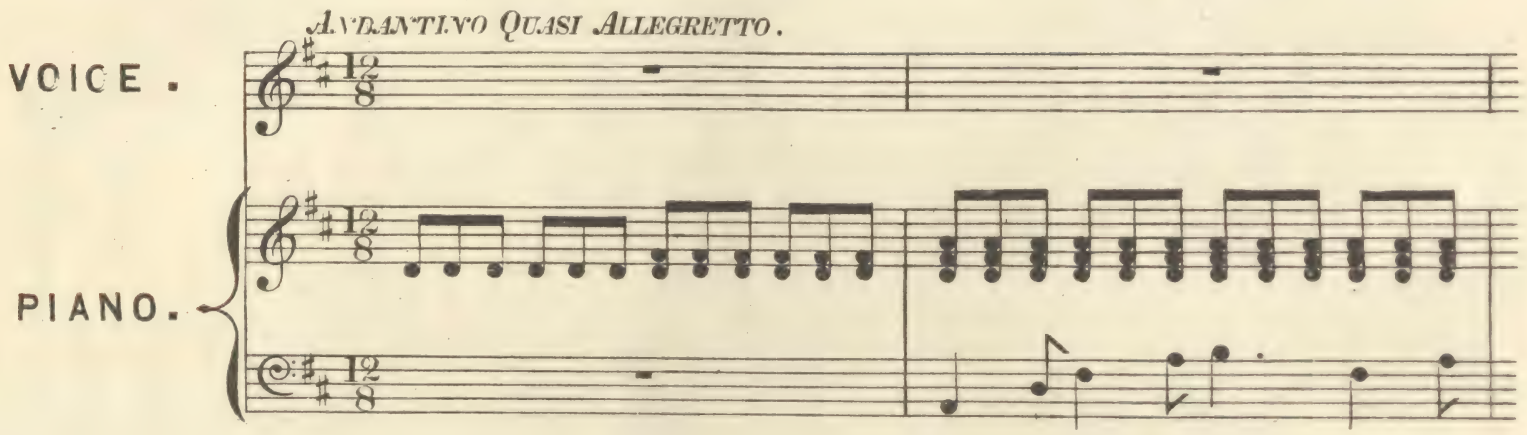
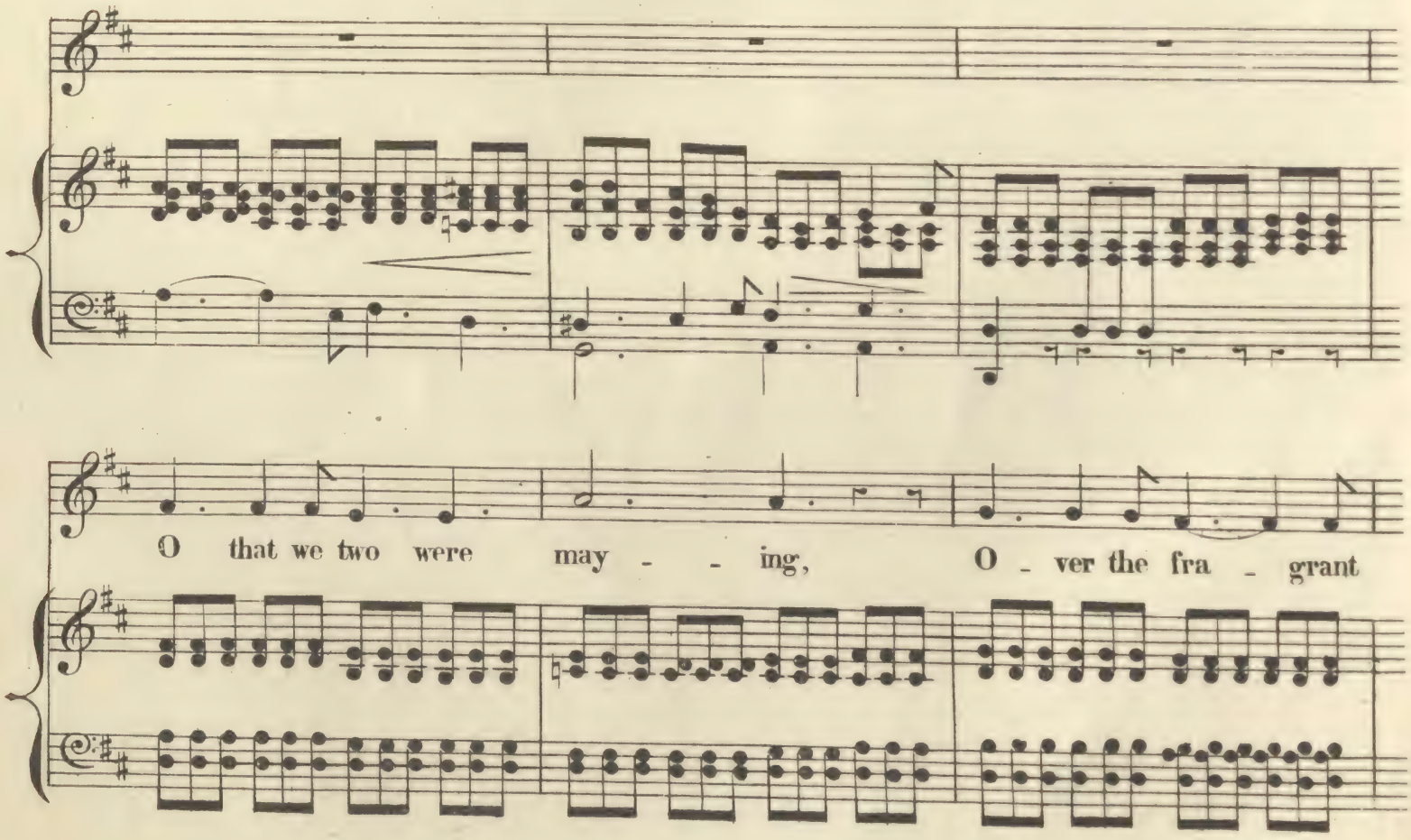
Georgina Weldon
for the Op-

O THAT WE TWO WERE MAYING.

Poetry by The Revd Charles Kingsley. Music by Charles Gounod.





Also Published in F.

leas ..... Like chil - dren with young flowers play - - - ing Down the

stream of the rich ... spring breeze, Down ... the stream of the rich ... spring

cres: *f* *dim:*

breeze ..... O that we two, ... O that we

p *cres:*

two, ... O that we two were may - - - ing, ...

f *dim:* *p*

O that we two sat dream - - ing On the sward of some sheep trimm'd

down ..... Watch - ing the white mist steam - ing From

ri_ver and mead ... and town ..... O! that we two sat

cres:

dream - - ing, O! that we two sat dream - - ing On the

sward of some sheep trimm'd down ..... O! that we two lay

sleep - - ing Un - der the church-yard sod .....

With our... limbs... at rest ..... In the qui - - et earth's .....

breast ..... And our souls... at home with God! with

cres - - - - - - -

cen - - - - - - -

God! with God! ..... O! that we two lay

- do. *ff*

sleep - - ing Un - der the church-yard sod With our limbs... at

p

rest In the qui - et earths... breast ..... And our

cres - - -

souls.... at home... with God!..... at home .....

- cen - - do. *ff*

Ped. * *Ped.* *

with God!

accel:

f *p*

our souls at home with God!

tempo.

f *dim:* *p*

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MARCH in F.
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NOËL in E MINOR.
SORTIE in F.

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D2842
rcm 38
14

"Love sound the alarm",

A Song.

from the Serenata of

ACIS AND GALATEA,

Composed by

G. F. HANDEL,

newly arranged by

SAM^L. WESLEY.

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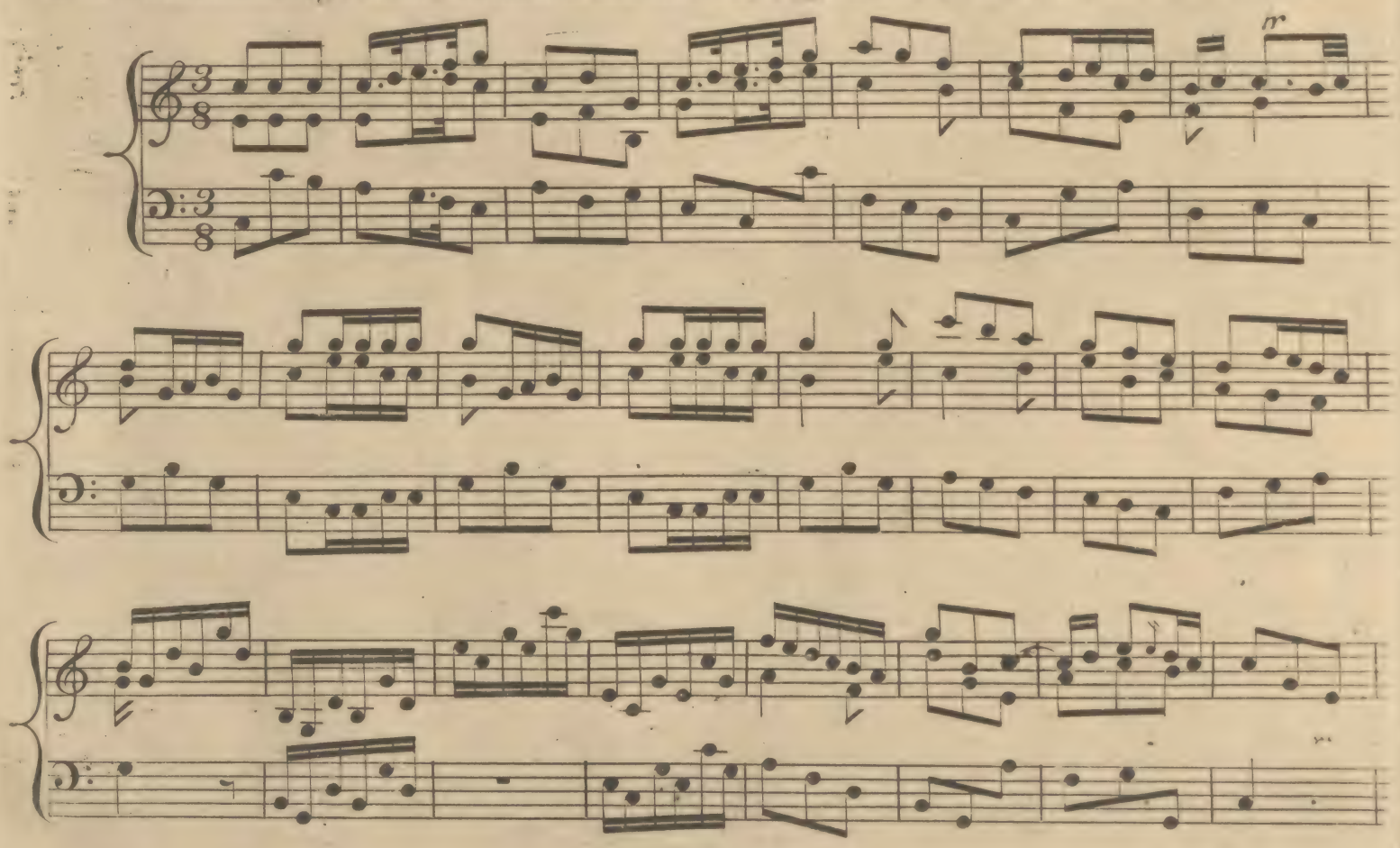

ACIS

Love sounds th'a_ _larm, Love sounds th'a_ _larm and fear is a fly_ing,

and fear is a fly_ _ing When

f *p* *f* *p*

Beauty's the prize, when Beauty's the prize, what mortal fears dying?

f

when Beauty's the prize

p

when beauty's the prize what mortal fears dying?

f

when beauty's the prize

p

what mortal fears dying Love sounds th'alarm

f *p*

Love sounds th'alarm Love sounds th'alarm and fear is a fly

ing, Love sounds th'alarm Love sounds th'alarm

and fear is a

f *p*

flying, when beauty's the prize when beauty's the prize what

f *p*

mortal fears dying? when beauty's the prize what mortal fears

f

dying.

f

In Defence of my treasure I'd bleed at each

vein, without her no pleasure for life is a pain, with-out her no pleasure with-

-out her no pleasure for life is a pain for life is a pain.

Da Capo

D2892/11
RCM 38[illegible]

PHILLIS IS MY ONLY JOY,

BALLAD.

in the Old English Style,

THE POETRY BY

SIR CHARLES SEDLEY.

The Music by

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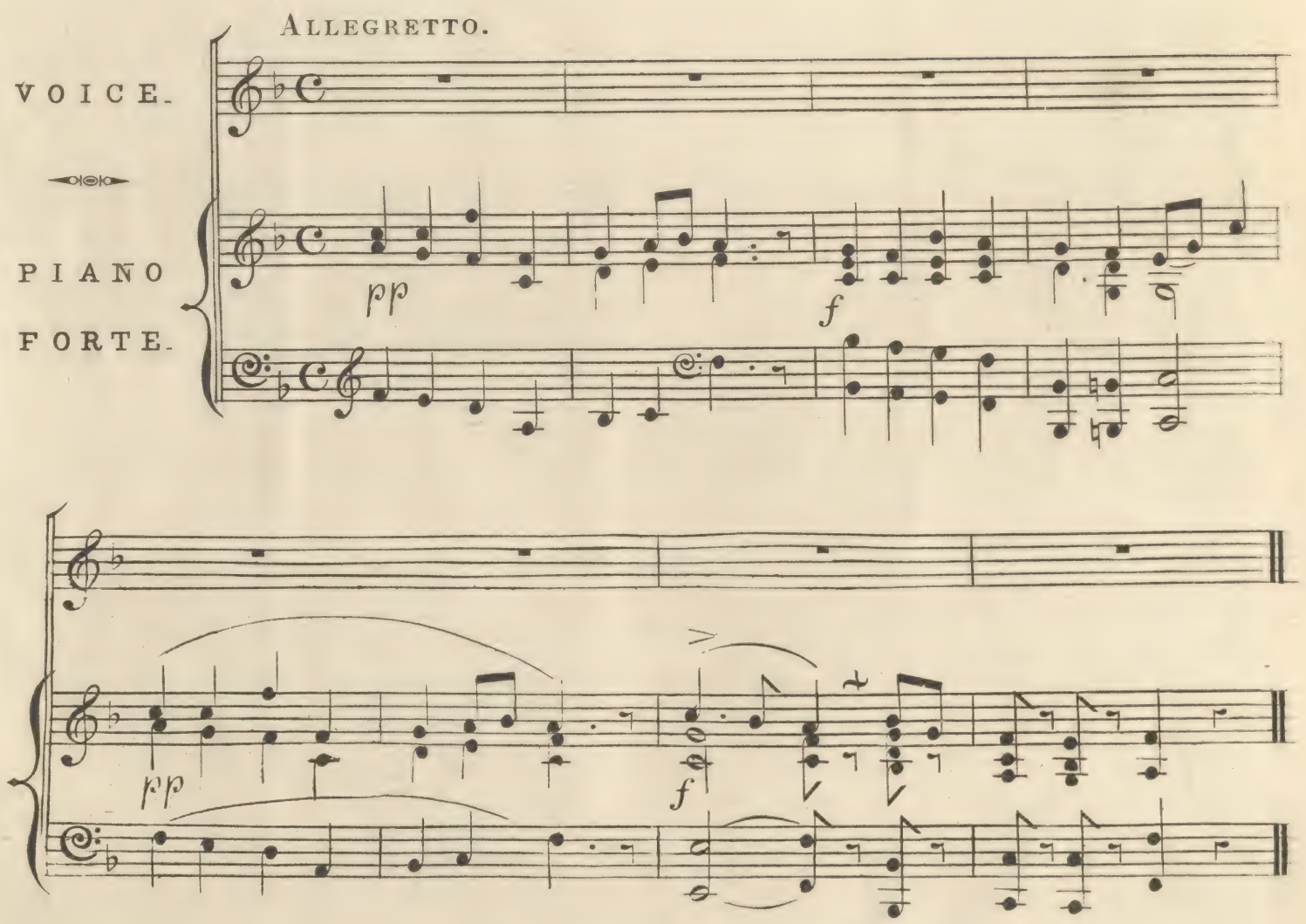


Phillis is my on_ly joy, Faithless as the winds or seas;

Sometimes forward, sometimes coy, Yet she ne_ver fails to please.

Yet she ne_ver fails to please. If with a frown, I am cast down,

Phillis smi_ling and beguil_ing, Makes me happier than before.....

Tempo.

Phillis is my on_ly joy, Faithless as the

dim: rall un poco. *mf*

winds or seas, Sometimes forward sometimes coy, Yet she never fails to please

sometimes forward sometimes coy.

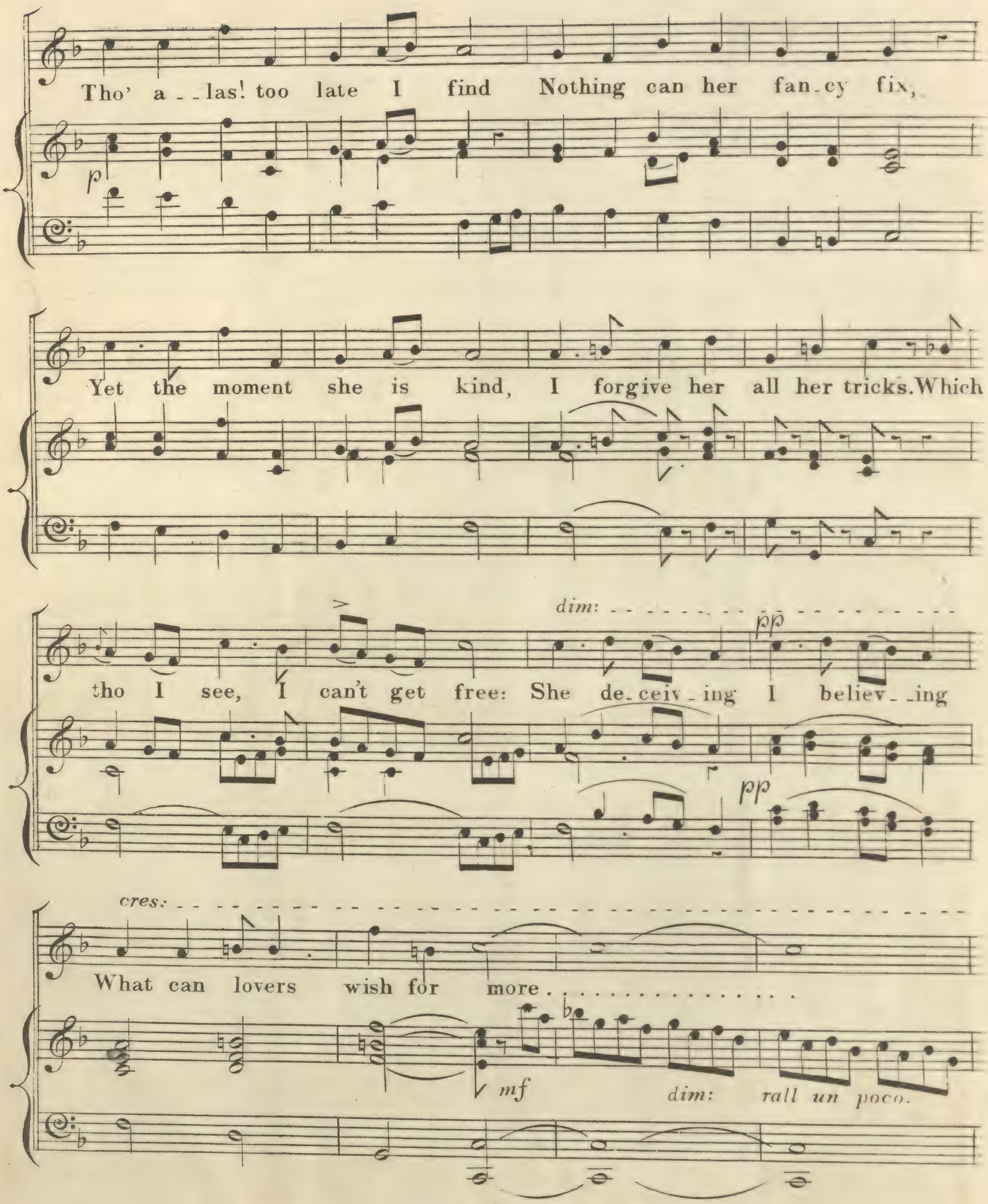
p *pp*

Yet she ne_ver fails to please. Yet. . . she never fails to please.

ad lib:

Colla parte.

legato.


Tho' a_las! too late I find Nothing can her fan_cy fix,
p
Yet the moment she is kind, I forgive her all her tricks. Which
tho I see, I can't get free: She de_ceiv_ing I believ_ing
dim:
pp
cres:
What can lovers wish for more
mf
dim:
rall un poco.

a Tempo.

Phillis is my on_ly joy, Faithless as the winds or seas;

mf

Sometimes forward sometimes coy Yet she never fails to please, Sometimes forward

p

sometimes coy. . . . . .

pp *pp*

Yet she ne_ver fails to please. Yet she never fails to please.

ad lib:

Colla parte.

legato.

12
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The MERMAID'S CAVE,

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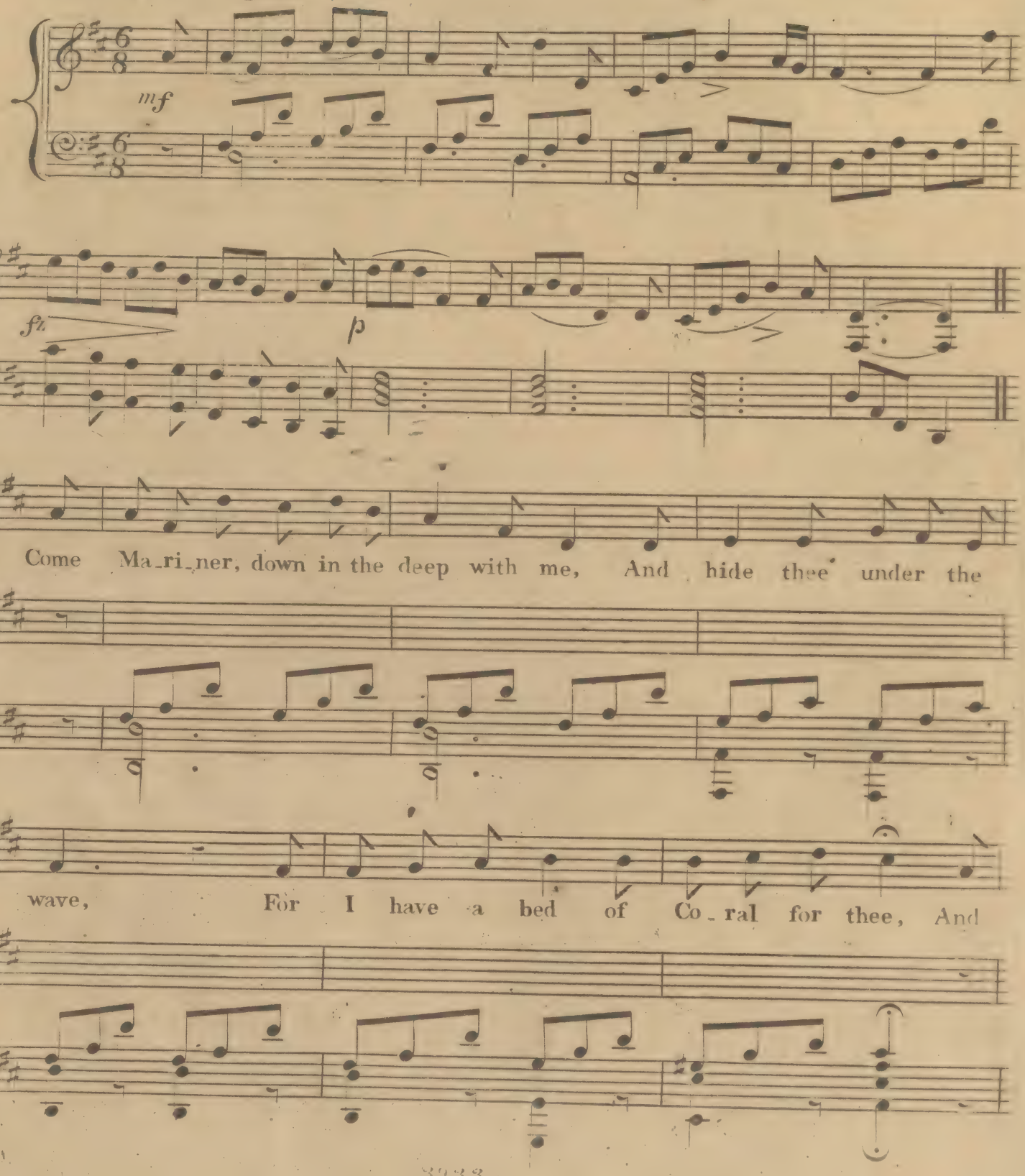
THE MERMAIDS CAVE.

By C. E. Horn.

SCHERZANDO.



quiet and sound shall thy slumber be, In a cell of the mermaid's cave, Come Mariner, down in the

deep with me, And hide thee under the wave, And quiet and sound shall thy slumber be, In a

cell of the mermaid's cave.

f

And she who is waiting with cheek so pale, At the tempest and o-cean's roar, And

f

weeps when she hears the menacing gale, Or sighs to be-hold her Ma-riner's sail, Come

whit'ning up to the shore, Come whit'ning up to the shore, ... Come

sf

Mariner, down in the deep with me, And hide thee under the wave, And qui. et and

sound shall thy slumber be, In a cell of the Mermaid's cave.

She has not long to linger for thee, Her sorrows will soon be o'er, For the

cord shall be broken, the prisoner free, Her eye shall close, and her dreams will be So

sweet she will wake no more, So sweet she will wake no more, Come Mariner, down to the

deep with me, And hide thee under the wave, And quiet and sound shall thy slumber be, In a

cell of the mermaids cave, Come Mariner, down in the deep with me, And hide thee under the

wave, Come Mariner, down to the deep with me, And hide thee under the wave, Come,

come, come, down to the deep, down in the deep with me, For I have a bed of

coral for thee, And quiet and sound shall thy slumber be, In a cell of the Mermaid's

pp

cave, Come, come, come, down in the deep, down in the deep with me, Come,

come, come, down in the deep, down in the deep with me, Come, come, come,

come, come, down . . . . . in the deep . . . . . .

Dim

. . . . . come, come, come . . . . . .

p pp

WHEN SHALL WE THREE MEET AGAIN?

A Ballad,

Sung by

MADAME CARADORI,

also by

MISS CLARA NOVELLO,

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WHEN SHALL WE THREE MEET AGAIN.

W. Horsley

VOICE.

PIANO FORTE
or
HARP.

PATHETICALLY.

espressivo.

pp

pp

When shall we three meet a..... gain? When shall we three meet a.....

p

...gain? Oft shall glowing Hope ex....pire, Oft shall wearied Love re...

cres

...tire Oft shall death and sor..row reign, Ere we three shall meet a..gain.

tr

dolce

espressivo.

pp

2nd. VERSE.

mez

Though in dis...tant lands we sigh, Parch'd be...neath a hos tile

p

sky; Though the deep between us rolls, Friendship shall unite our

espress:

souls: Still, in Fancy's rich do....main, Oft shall we three meet a...gain.

dolce

pp

dim

3d VERSE.
A little Slower.

p *hr*

When the dreams of life are fled, When its was...ted lamps are

pp *dim*

dead; When in cold ob..li.....vion's shade, Beau....ty, pow'r, and fame are

cres *dim*

In the first time, and with Animation.

f *hr*

laid, Where immortal spi...rits reign, There shall we three meet a..gain.

cres *dolce*

espress: *calando.*

THE DREAM OF HOME,

A

BALLAD,

BY

R.C.M. London

THOMAS MOORE, ESQ.R

ENT. STA. HALL.

PRICE 2/.

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BOY OF THE ALPS,	2/.	HER LAST WORDS AT PARTING,	2/.

THE DREAM OF HOME.

ANDANTINO ESPRESSIVO.

VOICE.

PIANO FORTE.

p *cres:* *Più Lento.*

Who has not felt how sad-ly sweet The dream of home, the dream of home,

pia

Steals o'er the heart, too soon to fleet, When far o'er sea or land we roam?

Sun-light more soft may o'er us fall, To green-er shores our bark may come, But

still more bright, more dear than all That dream of home, that

dream of home.

Più Lento.

mf

2d Verse.

Ask of the sai-lor youth when far His light bark bounds o'er o-cean's foam,

p

What charms him most, when evening's star Smiles o'er the wave? to dream of home.

Fond thoughts of absent friends and loves At that sweet hour a..round him come; His

heart's best joy wher - - e'er he roves, That dream of home, that

dream of home.

mf

Più Lento.

ANDANTINO ESPRESSIVO.

VOICE.

GUITAR.

p *cres:* *più lento*

Who has not felt how sad_ly sweet The dream of home, the dream of home,

p

Steals o'er the heart, too soon to fleet, When far o'er sea or land we roam?

Sunlight more soft may o'er us fall, To green_er shores our bark may come, But

cresc: *f* *p*

still more bright, more dear than all, That dream of home, that

dream of home.

più lento.

f

SECOND VERSE.

p *cres:* *più lento.*

Ask of the sai_lor youth when far His light bark bounds o'er o_cean's foam,

What charms him most, when evening's star Smiles o'er the wave? to dream of home.

Fond thoughts of absent friends and loves At that sweet hour a_round him come; His

cresc. *f*

heart's best Joy wher_ _e'er he roves, That dream of home, that

p

dream of home.

f *più lento.*

FIFTEENTH EDITION.

"WHY ARE YOU WAND'RING HERE I PRAY?"

SUNG BY

MADAME VESTRIS,

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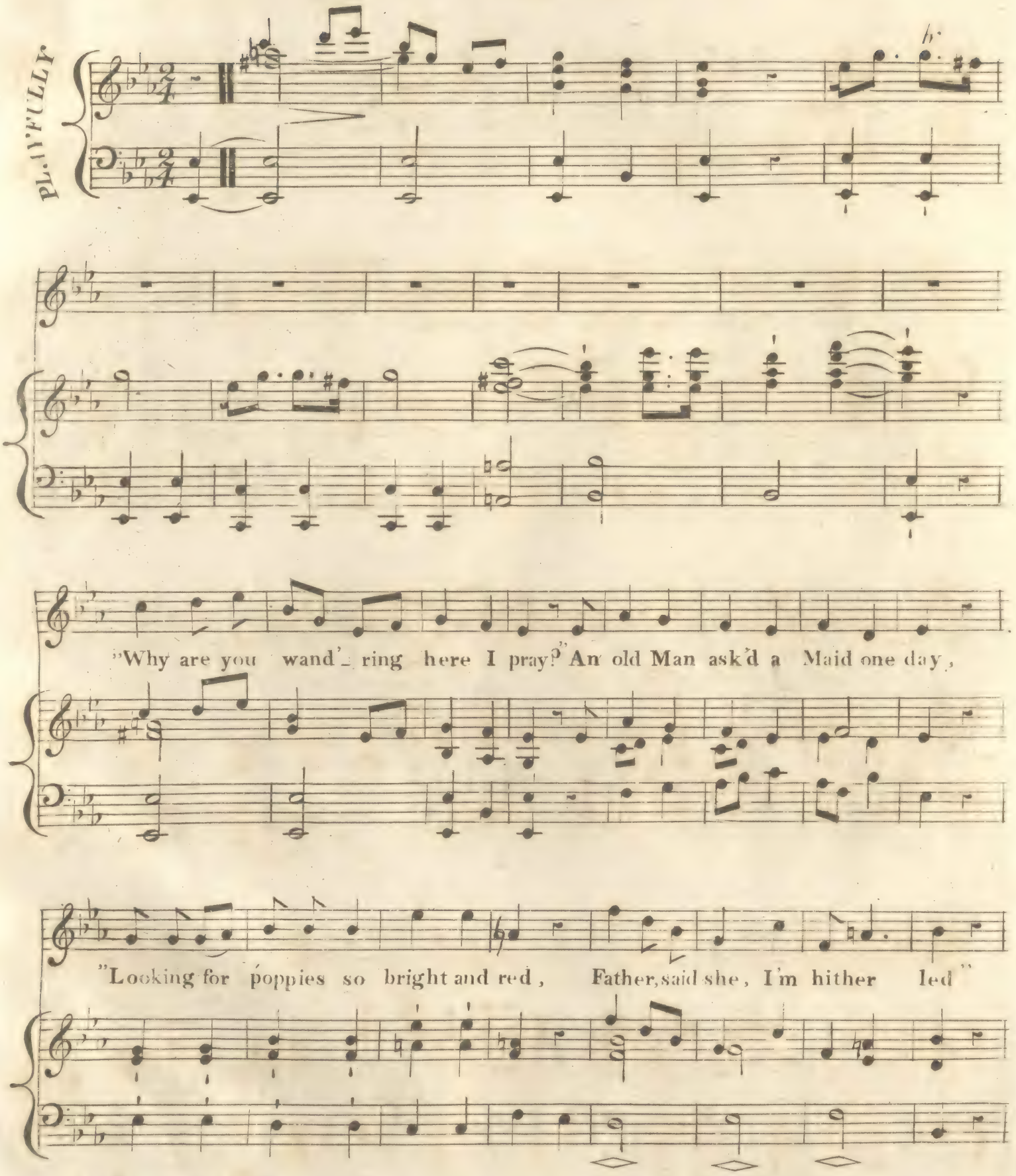

"Fie! fie!" she heard him cry; "Poppies 'tis known to all who

rove grow in the field and not the grove not in the grove

Flute

not in the grove." "Grow in the field, and not in the grove."

Flute

"Tell me a - gain, the

Why are you wand'ring

old Man said, "Why are you loit'_ring here, fair Maid?" "The Nightingale's

song so sweet and clear, Father said she I come____ to hear!"

Fie! fie!" she heard him cry, "Nightingale's all, so people say,

Warble by night, and not by day, warble by night warble by night

Flute Flute

Why are you wand'ring

warble by night and not by day."

hr. hr. f

The Sage look'd grave, the Maiden shy, when Lubin

jump'd o'er the style hard by, The Sage look'd graver the Maid more glum,

Lubin he twiddled his finger and thumb, Fie! Fie!" The old Man's cry,

Why are you wand'ring

Poppies like these I own are rare, And of such Nightingale's songs be-

-ware, such Nightin-gale's songs such Nightin-gale's songs And of such

Flute Flute

so ngs such Nightingale's so ngs be

Playfully

Nightingale's songs be

-ware.

Why are you wand'ring

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" To his very excellent instructions in music, Mr. Nathan has added an equally amusing and well-written essay on that delightful science. Of the practical part we shall only say, few lessons will be more beneficial to the young scholar ; but from the theoretical part we take the liberty to select a few quotations, which we trust will be entertaining as a cento of musical anecdote. The commencement is given to statements of the love and influence of music among the ancients, which is followed by like instances of its effect on the moderns. Music is now but an elegant science, an accomplishment for young ladies, inseparably connected, in the higher and middling circles, with rival and singing misses, frowning mammas (if a squalling shake is interrupted by a whisper) of affected taste, *ennui*, and guinea tickets of solemn Germans and cringing Italians, who grow fat on the spoils of folly, and laugh at their feeders. It is not among the most skilled that we are to look for the intense feeling of music ; it is among those with whom it is remembered with the dreams of their youth, whose song of their childhood is cherished in their heart of hearts, that we shall find its most potent effects. Mr. Nathan is, however, at once a master and an enthusiast in his art ; he records every instance of its power, believing ' each strange tale devoutly true :' he is the very man to have exclaimed, on hearing a Handel or a Mozart, ' And I too am a musician.' "—*Literary Gazette, Sept.* 6, 1823.

" We will take the liberty of adding, that we have been much gratified with many of Mr. Nathan's compositions, and that his recent Work on Music is one of the most skilful we have seen."—*Literary Gazette, July* 26.

" It is to be regretted that Mr. Nathan should have published his work as an Essay, that title not being calculated to give the musical world an adequate idea of its importance : for, however just its application to those parts of the work relating to the history and theory of music, it does not convey to the public mind that it contains (as is the case) a complete course of study, instructions, and lessons, sufficiently comprehensive to enable the student to bring his voice to the most finished state of cultivation.

" Possessing a just conception of the legitimate object of music, Mr. Nathan has written freely on the agreement of accent and emphasis, which should subsist in the adaptation of music to poetry. In treating on this part of the subject, one of our first composers furnishes him with sufficient proof that his remarks are as necessary as judicious ; while at the same time the justice of them is so self-evident, that the composer alluded to must himself read them with every conviction of their propriety.

" Some of the remarks contained in the Essay are severe ; and we at first felt disposed to condemn the apparent harshness exhibited towards those whom Mr. Nathan calls the ' lacqueys of music :' but we fear his remarks are too well supported by fact to justify our censure ; at any rate, they can only apply to those who, conscious of the deficiency of their pretensions, identify themselves with the picture he has drawn.

" Mr. Nathan professes that he has endeavoured to divest his language of all superfluous technicality : and so far has he succeeded, that while he has rendered his Essay an invaluable assistant to the professor, the general interspersion of anecdote is so judicious, that it is no less calculated for the perusal of juvenile students, and must be read, even by those unacquainted with the science, with interest and delight."—*La Belle Assemblée.*

" Mr. Nathan has just published a work highly creditable to his taste and talents. It is ' An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice.' It is a most erudite and instructive production, well deserving the patronage which we understand it experiences from His Majesty, and, we will add, the general attention of the Public, which it will not fail to receive."—*Morning Post, June* 7, 1823.

" Many able expositions of the origin and progress of music have been submitted to the public by men universally allowed to possess the greatest talents in the peculiar branch of literature which they have discussed ; but a work, comprehending a general history of the science, and a dissertation on the individual accomplishment of singing, has long been a desideratum in the musical world. Mr. Nathan, the Author of the Work before us, has long been a successful aspirant to public notice as a Composer, and his merit (as admitted even by that fearful tribunal, the members of his own profession) is too well known to require any eulogium from us. An attentive consideration of the work has confirmed us in the favourable impression which the copious Table of Contents, and the modest and unassuming Preface, had left upon our minds ; and the judicious remarks on the effect produced by an impressive delivery of the words, appear to us highly deserving of attention. Mr. Nathan has the peculiar advantage of communicating his instructions under an agreeable form ; his book, while it improves, amuses, and induces us to subscribe to the opinion of Horace, that it is often allowable ' ridentem dicere verum.' The amusing anecdotes and historical relations, with which it abounds, give an agreeable character to the work, and render it highly interesting even to those who are unacquainted with music ; while the important instructions and excellent observations contained in its pages, make it doubly valuable to the youthful professional student, or the amateur."—*The Sun, May* 24, 1823.

" On the 10th of September we extracted several musical anecdotes from Mr. NATHAN'S entertaining and ingenious ' Essay on the History and Theory of Music.' * * * * * * * * from the same source, will, we doubt not, be acceptable to our readers."—*New Times, October* 23, 1823.

" MUSIC.—The well-known author of the ' Hebrew Melodies,' Mr. I. Nathan, has just published a very scientific, and, in our opinion, highly-valuable work, entitled, ' An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice.' The volume abounds with interesting matter, in exemplification of the various subjects on which it treats ; but as we wish rather to call the attention of the musical world to the work itself, than to injure it by giving a solitary extract or two, we shall merely observe, that his observations are often novel, always judicious, and frequently as entertaining as they are instructive. In short, Mr. Nathan appears to be completely master of the task he has undertaken, and there are few amateurs, or even professors, we venture to affirm, but what may glean from his Essay some valuable hints."—*Bell's Life in London, May* 18, 1823.

See also *Revue Encyclopédique*, 156, *October* 1823.

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Let's seek our forest home, For

Let's seek our forest home, For

e_ _ver there to roam, By fount and stream and rocky

e_ _ver there to roam, By fount and stream and rocky

dell, by fount and dell . . . Where sweet echos sweet e_chos love to dwell.

dell, by fount and dell . . . Where sweet echos sweet e_chos love . . . to dwell.

AUGENER&Cº 283.

SOLO. *Espressivo.*

p

By knolls where fairies dine, and sip the dewy wine, By mos_sy banks, with

p

SOLO. *p*

Or lull'd in some green vale, we'll

flow'rets gay, we'll rove . . all day. . . . *p* By knolls where fai_ries

p

list the Nightin_gale, . . . Or Bee's blythe song, as round the rose, en_tranc'd he

dine, By mossy banks, with flow_rets gay, we'll rove all day, we'll rove

goes. Oh come, oh come to our bright forest bow'rs, Yes there shall love.....

poco rit:

all day. Oh come, come to our bright forest bow'rs, Yes there shall love.....

poco rit:

..... and joy be ours.

f

Yes, love and joy be ours, Oh

..... and joy be ours.

f

Yes, love and joy be ours. Oh

p

p

cres:

come to our bright fo_rest bow'rs, come to our forest bow'rs, Where love and

p

sempre ri

cres:

come to our bright fo_rest bow'rs, come to our forest bow'rs, Where love and

p

sempre ri

p sempre ri

1.

tar dan do.

joy, where love and joy shall be ours. Let's

tar dan do.

joy, where love and joy shall be shall be ours. Let's

tar dan do.

seek our fo_rest home, for e_ver there to roam,

seek our fo_rest home, for e_ver there to roam,

By fount and stream and rocky dell, by fount and dell, . . Where sweet

By fount and stream and rocky dell, by fount and dell, . . Where sweet

echos, sweet e _ _ chos love... to dwell.

SOLO. *dolce.*

echos, sweet e _ _ chos love ... to dwell. Joy flies

rit: p

far. ... from life, but so _____ li _ _ tude with peace is rife. ...

rit:

SOLO. *dolce.*

Seek we there tran _ _ quil days, deep in fo _____ rest

ways, And feel for e---ver more, that sor---------row, that

that sor---------row, that

fp

sor---------row, that sorrow and pain are o'er,

p

sor---------row,

p

that sorrow and pain are

fp

f ritenuto. *molto rit*

that sor_row and pain are o'er for e-----ver.

f ritenuto. *molto rit*

o'er, that sor_row and pain are o'er for e-----ver.

f *molto rit* *ff*

f *ff*

ff haste, . . . oh haste, ff haste,

ff haste, . . . oh haste, ff haste,

ff ff

. . . . oh haste, p Let's seek our fo . . rest home, for

. . . . oh haste, p Let's seek our fo . . rest home, for

ff p

e . . . . ver there to roam, ... for e . . . . ver there, there . . to roam . .

e . . . . ver there to roam, ... for e . . . . ver there, there . . . . to roam.

Espressivo.

Let's

Let's seek our home, ...

p

seek our fo - rest home,

Let's seek our

f

for e - ver, e - - - ver there to roam,

home, ...

pp

p
Let's seek our home,
pp
our
p
Let's seek our home,
pp
our
pp
fo_____rest home,
ppp
our fo_____rest
fo_____rest home,
ppp
our fo_____rest
pp
pp
home,
ff ✳
Let's seek our forest home.
home,
ff
Let's seek our forest home.
ff
f
f
f
f
f
✳ *Cadenza ad lib:*
p seek
f
pp
fz
f
rit:
rit:
our home.
seek
f
pp
fz
f
our home.

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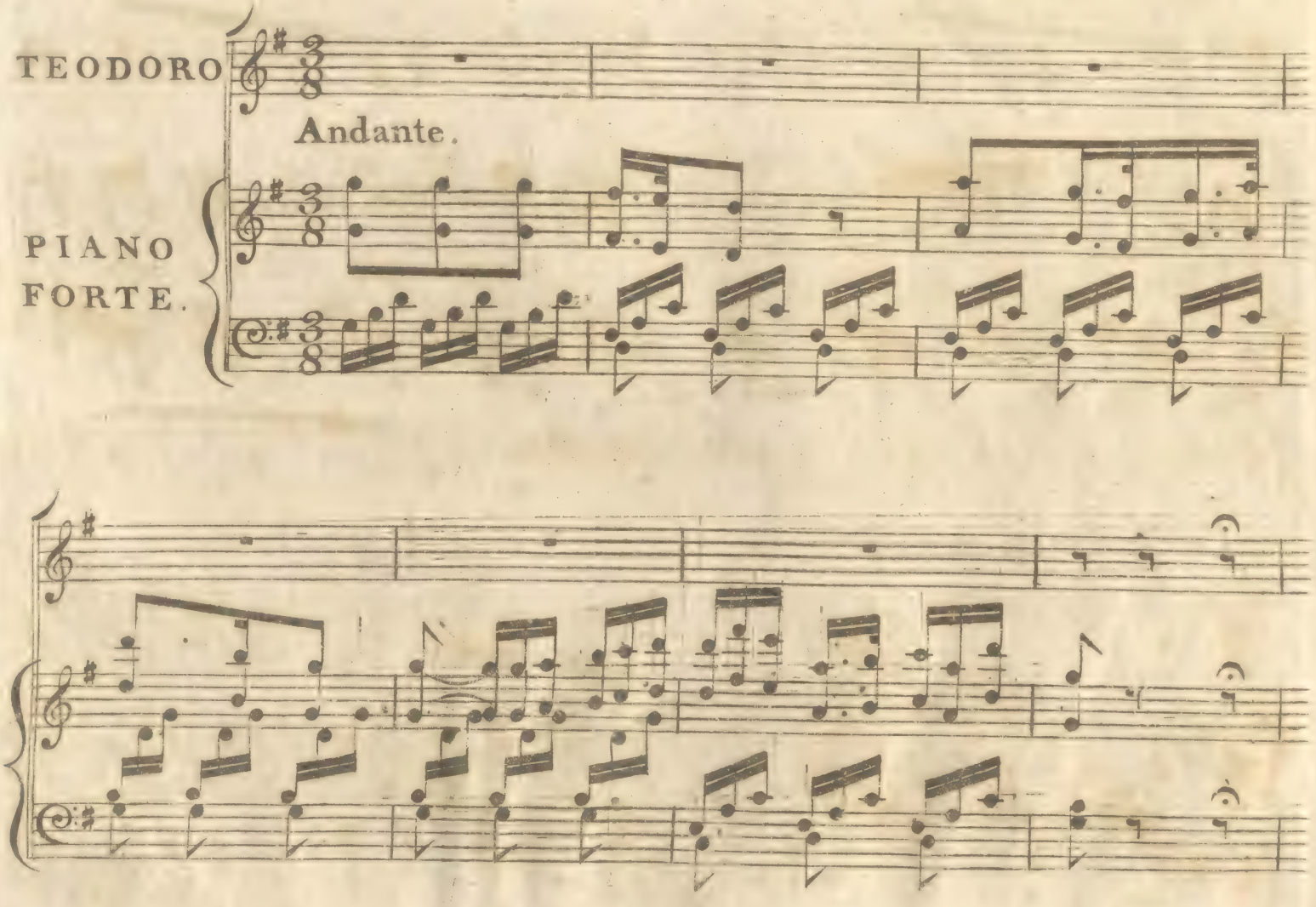

In ques - - to bar - ba - ro fa - - - - ta - - le i -

stan - - - te ri - - ce - - - - - - - - vi o' mi - se - - ra di - -

let - - - - - - - - - - - - ta a - man - - te l'es - tre - mo peg - - no d' a - mor, di

fe!

fra co - - si te - - ne - - ri so - - a - - vi am - ples - si mo -

rir po - tes - - si ca - - ra con te

ma ma in ciel pei mi - - se - ri pie - - tà non v'è

pie - - tà non v'è.

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p

How dear to me sweet eve...ning hour Thy pen.sive

p

How dear to me sweet eve...ning hour Thy pen.sive

p

calm thy sooth.ing pow'r: When twilight steals . . . . . along the

calm thy sooth.ing pow'r: When twilight steals

dale . . . . . And spreads a-round her sil...ver veil 'Tis when the

a-long the dale And spreads around her sil...ver veil

ten-der flow-rets close And all is si...lence and re....

...pose . . . . . Then mem'ry wakes . . . . and loves to mourn Bright days that

cres:

Then mem'ry wakes . . . . and loves to mourn Bright days that

ne...ver can re...turn . . . . . Bright days that ne.....ver can re....

ne...ver can re..turn Bright days that ne.....ver can re....

..turn.

..turn.

That tender tear of sweet re..lief, That tear of

That tender tear of sweet re..lief, That tear of

rap..ture yet of grief The feel..ing heart . . . . . alone can

rap..ture yet of grief The feeling heart

know. . . . . What soft e...mo..tions bid it flow

alone can know What soft e...mo..tions bid it flow It is when

mem'ry charms the mind, With ten.....der i.....ma..ges re....

cres:

And brings from out . . . . . her gold.en store Sweet dreams of

..find And brings from out . . . . . her gold.en store Sweet dreams of

ritard:

friends and joys no more, ... Sweet dreams of friends and joys no more.

ritard:

friends and joys no more, Sweet dreams of friends and joys no more.

LIVELY DRAWING-ROOM SONGS FOR LADIES.

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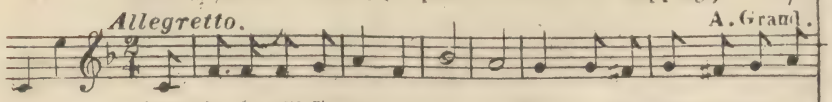
WHO'S THAT TAPPING AT THE CARDEN GATE. 3/.
Compass. *Allegretto.* S. W. New.

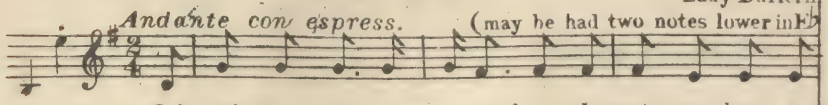
Who's that tapping at the gar_den gate? Tap, tap tapping

THERE'S NO ONE THERE. (Sequel to who's that tapping.) 3/.
Allegretto. A. Grand.



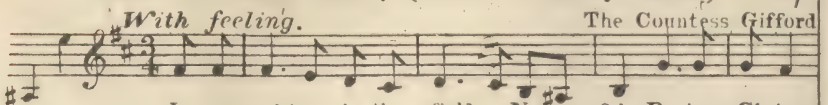
Down by the mill Beside the ri _ ver Young Lubin loves at eve to

KATEYS LETTER. 4/.
Andante con espress. Lady Dufferin.
(may be had two notes lower in E♭)



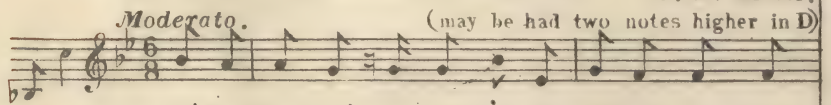
Och, girls dear, did you ever hear I wrote my love a

SWEET KILKENNY TOWN. (Answer to Katey's letter) 3/.
With feeling. The Countess Gifford



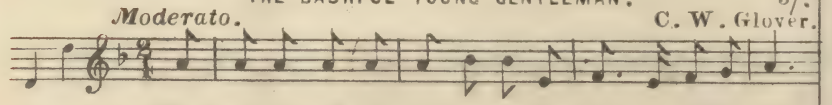
I was working in the fields; Near fair Boston Ci_ty,

THE BASHFUL YOUNG LADY. 3/.
Moderato. C. W. Glover.
(may be had two notes higher in D)



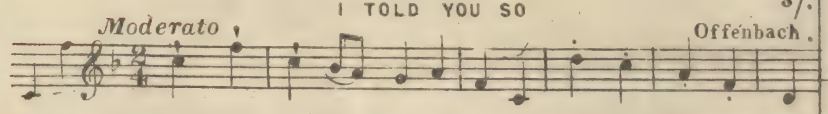
Oh! good gracious! I hope I'm not go_ing to faint,

THE BASHFUL YOUNG GENTLEMAN. 3/.
Moderato. C. W. Glover.



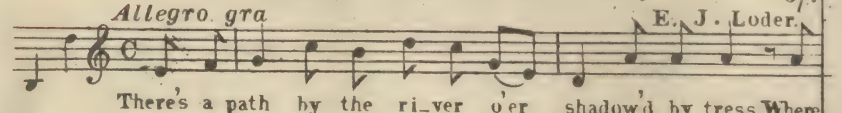
They say I shall get o_ver it But no, I never can.

I TOLD YOU SO 3/.
Moderato. Offenbach.



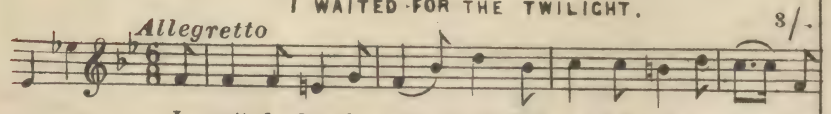
Some folks are to ve_ry clever, All things great and small

THERE'S A PATH BY THE RIVER. 3/.
Allegro gra E. J. Loder.



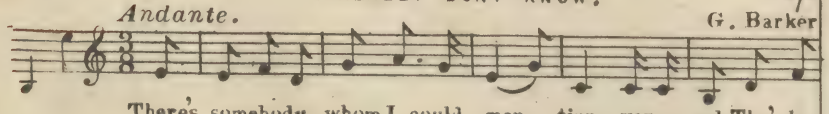
There's a path by the ri_ver o'er shadow'd by tress, Where

I WAITED FOR THE TWILIGHT. 3/.
Allegretto



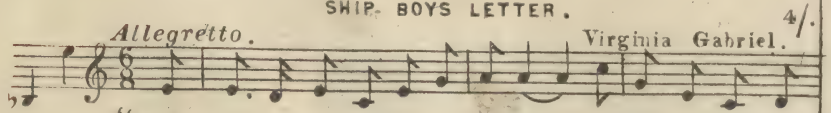
I waited for the twi _ light, But yet he did not come I

I REALLY DONT KNOW. 3/.
Andante. G. Barker



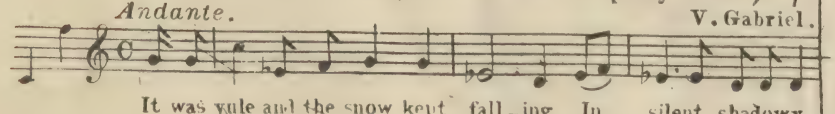
There's somebody whom I could men _ tion very sad, Tho' he

SHIP BOYS LETTER. 4/.
Allegretto. Virginia Gabriel.



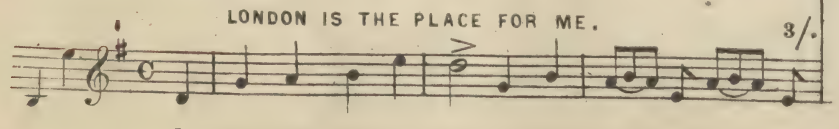
"Dear Father and Mother and Granny, I write on the breach

ROBINS RETURN (Answer to the Ship boys letter) 4/.
Andante. V. Gabriel.



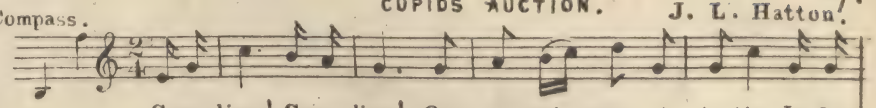
It was yule and the snow kept fall _ing In silent shadowy

LONDON IS THE PLACE FOR ME. 3/.



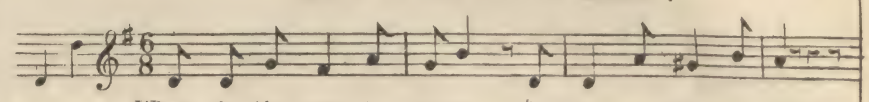
I mope just like an Owl, In this dull and drea _ ry

CUPIDS AUCTION. 3/.
Compass. J. L. Hatton.



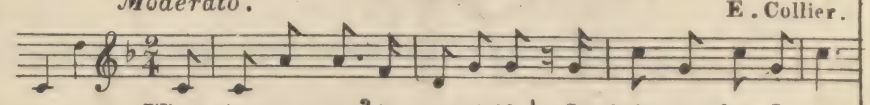
Cava_liers! Cava_liers! One moment your at _ tention I've for

WHAT IS THE AGE TO MARRY.



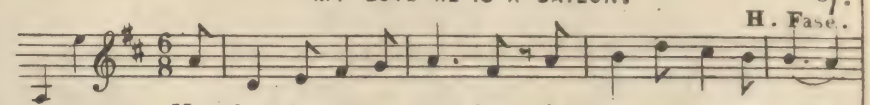
What is the age to marry Is what I wish to know

THE TIMID LITTLE THING. 3/.
Moderato. E. Collier.



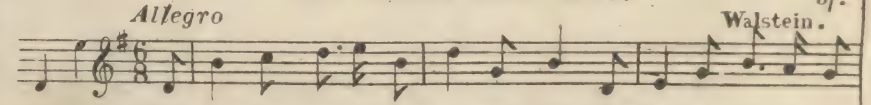
What sing a song? im _ possi_ble! I shake so when I sing

MY LOVE HE IS A SAILOR; 3/.
H. Fase.



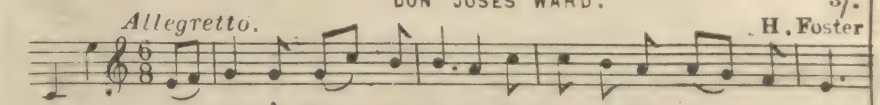
My love he is a Sai _ lor, A week a _go we parted

GOOD MORROW SWEET LASS. 3/.
Allegro Walstein.



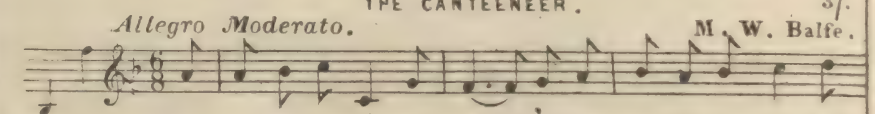
The morn shone over the summer fields The Bee was out of the

DON JOSES WARD. 3/.
Allegretto. H. Foster



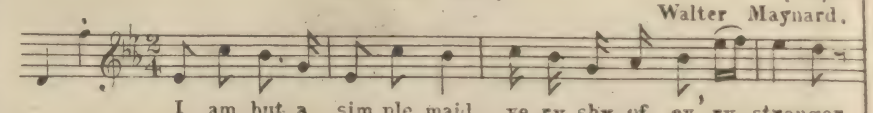
Don Jose's Ward Te_re_sa He keeps under lock and key

THE CANTEENEER. 3/.
Allegro Moderato. M. W. Balfe.



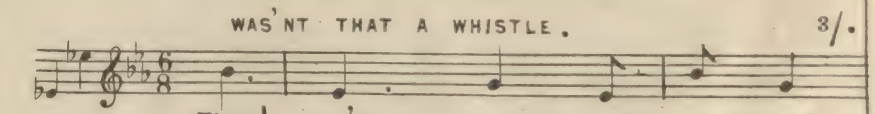
They call me the Canteen _ eer I'm the pet of the whole bri_

EXCUSE ME. 3/.
Walter Maynard.



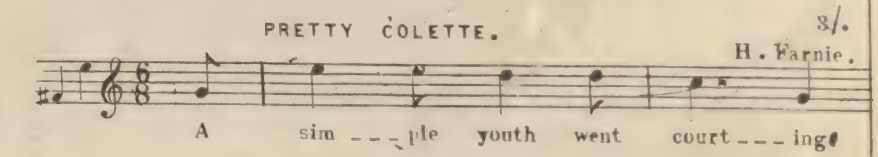
I am but a sim_ple maid, ve_ry shy of ev'ry stranger

WAS'NT THAT A WHISTLE. 3/.



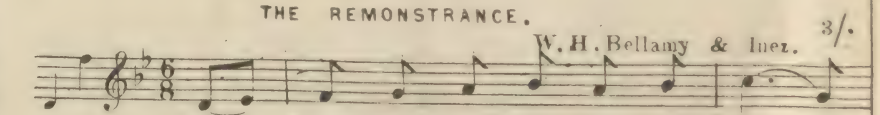
There! was'nt that a whis _ _ tle?

PRETTY COLETTE. 3/.
H. Farnie.



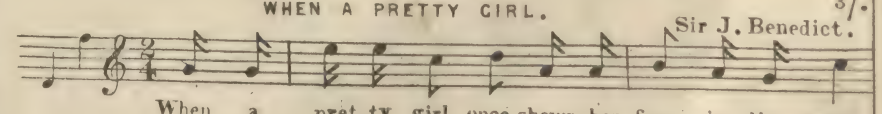
A sim _ _ _ ple youth went court _ _ _ ing

THE REMONSTRANCE. 3/.
W. H. Bellamy & Inez.



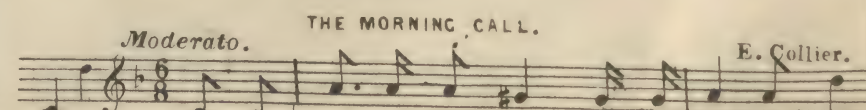
Now Charles, do not be so im _ _ pe _ _ rious

WHEN A PRETTY GIRL. 3/.
Sir J. Benedict.



When a pret_ty girl once shews her face in the world

THE MORNING CALL.
Moderato. E. Collier.



We must call on our friends now in town dear girls.